TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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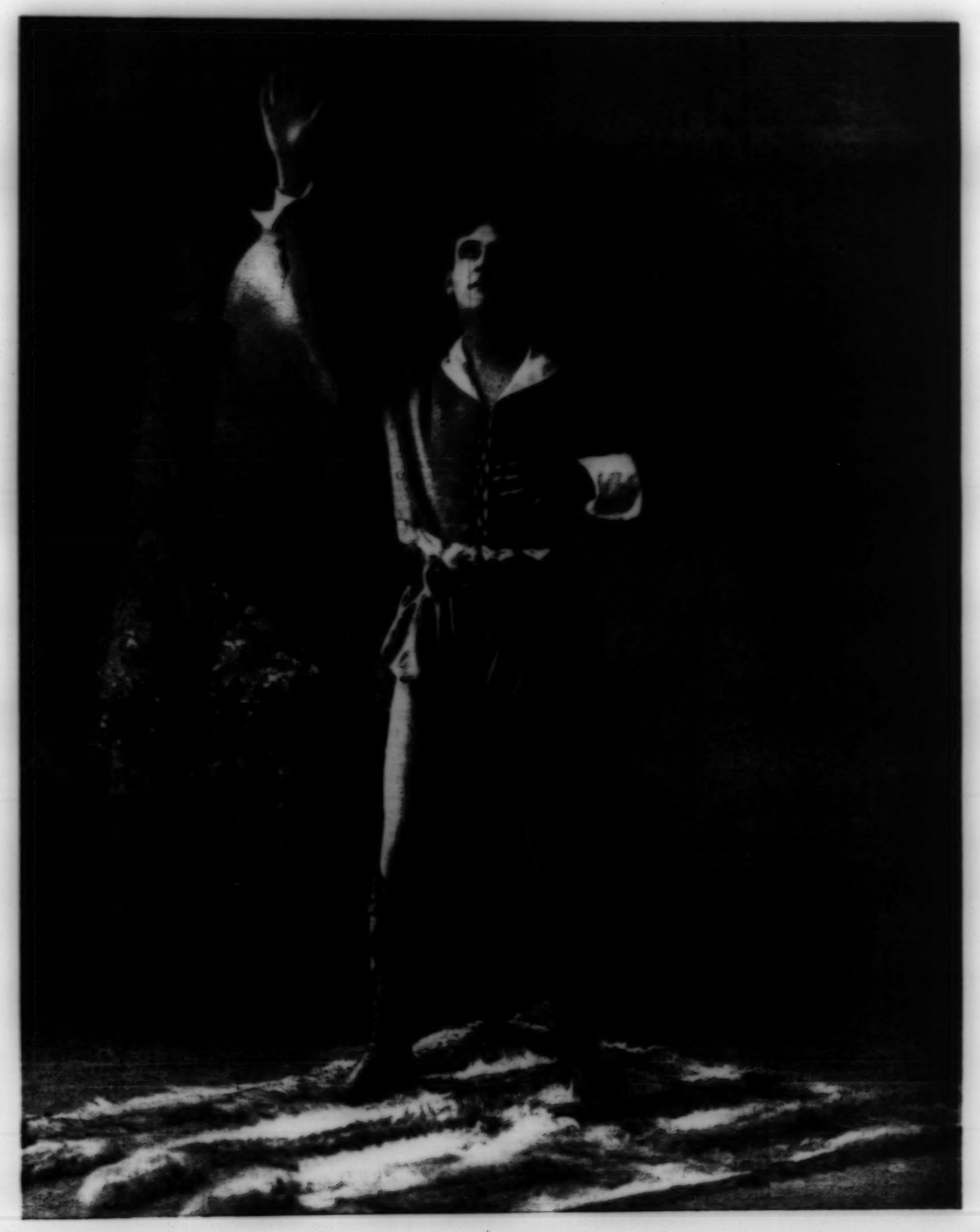

LAUREN REES.

MIRROR INTERVIEWS.

From a photo by French.

William T. Carleton.

Mr. Carleton needs no special introduction. He is one of the best and most popular baritones on the operatic stage. His success is attributable to his fine voice, his artistic methods, and his fine stage presence. He is, indeed, the beau ideal of an operatic cavalier, and, what is more to the point, an operatic artist of the very first order. And now for the interview:

"Do you belong to a theatrical family?"

"Only in the sense that I have two brothers on the stage. My parents were Quakers, and would scarcely come under the head of a theatrical family."

"When did you make your debut?"

"When I was twenty one years of age, at the Gaiety Theatre, in London, under the management of John Hollingshead. Charles Santley was the first baritone of the company, and I was engaged for roles usually sung by the second baritone. I remained with Hollingshead from 1870-73, making several provincial tours with the company during that time. My first experience in grand opera was in September, 1871, when I sang with Sims Reeves in Lucia at the Theatre Royal in Birmingham."

"What was your first engagement in America?"

"I came here in September, 1873, to sing the leading baritone roles in the Kellogg English Opera company, and remained with that organization for five years. Their repertoire was quite extensive, including The Talisman, Aida, Mignon, Marriage of Figaro, Don Giovanni, Ernani, Trovatore, Lucia, Faust, and many other standard operas."

"Did you originate any operatic roles during the early part of your career in this country?"

"I was the original Flying Dutchman at the Academy of Music in New York in 1875. I also originated the roles of Amonasro in Aida, the Toreador in Carmen, Cœur de Lion in The Talisman, and Peter in The Star of the North, when these operas were first produced on the English stage. The Kellogg company's performances drew so well that the less successful attractions kept out of our way."

"Under whose management did you sing after finishing your five years' engagement with the Kellogg company?"

"I went to London to sing at Her Majesty's Theatre in Italian and English under the management of Col. Mapleson. After that I returned to America under engagement to sing in English and Italian opera under the management of Max Strakosch. Marie Roze, Torriani, and other well-known artists were members of the same company. During that engagement Strakosch produced Boito's Mephistopheles for the first time in America. The Strakosch brothers—Max and Maurice—were great impressarios. There never were finer operatic productions in this country than those given under the Strakosch régime at the Academy of Music from 1873-75. The productions of Lohengrin, Aida, and other operas were simply magnificent, the company comprising the very finest singers of the day, such as Christine Nilsson, Maurel, Campanini, Capoul and others—all in their prime."

"Why is it that most impressarios seem to go to the financial wall sooner or later?"

"Principally on account of their love and enthusiasm for operatic art. In their desire to offer the public the best singers, the best orchestra, and the best of everything in the operatic line, they are led into bankruptcy. I refer, of course, to impressarios with art stic instincts. The commercial impressario is not carried away by anything but a prosperous condition of the box-office."

"Why did you become associated with comic opera?"

"Because I foresaw the turn of the musical tide in the public taste. Grand opera was giving way to a demand for light opera. The Pinafore fever started the ball rolling, and after the Gilbert and Sullivan craze had set in legitimate opera had no possible chance. The odds against it were too heavy. So, after finishing an engagement in grand opera at the Fifth Avenue Theatre one Saturday night, when I appeared in the title role of William Tell, I migrated to the Bijou to appear as Valentine in Olivette, on the following Monday, under the management of Strakosch and Hess. This move was followed up by my signing a two years' contract with D'Oyley Carte. During that time I sang at the Standard Theatre in the productions of Patience, Iolanthe, Claude Duval, Rip Van Winkle, and Les Manteaux Noirs."

"From the Bijou you migrated to the Casino?"

"Yes, that was in the Spring of 1882, when the McCaull Opera company held sway at the Casino. I remained with McCaull for three years, and although he was at times somewhat brusque in his manner of speech, I found him a splendid manager. His word was as good as his bond, and he was delightfully appreciative of artistic endeavor. At the Casino I appeared in The Beggar Student, The Merry War, Nanon, and The Queen's Lace Handkerchief. During my connection with McCaull we made a tour with the company to California. It was on that tour that Francis Wilson broke me up so badly during a performance of The Queen's Lace Handkerchief at Kansas City that I had to leave the stage to recover my composure."

"And how did it happen?"

"Why, in the course of the performance, I had to sing a ballad called 'Woman, Sweet Woman.' The cue line to the song was 'Woman, fair woman, what would we not peril for thy sweet sake?' On the evening I refer to—just as I had spoken the cue line—Francis Wilson appeared in the wings holding up the effigy of a monstrous fat woman. The painting evidently belonged to the Impressionist school. It certainly made a memorable impression on me. The lady of adipose proportions had red hair and squinted with bewildering effect. It was presumably a pictorial sign to set forth the attractiveness of a side show at a circus or county fair. At all events I lost all control of myself at the first glimpse of this *chef d'œuvre*. I tried my best to suppress my laughter. My struggles were in vain. Every time I tried to start the ballad eulogizing the saccharine allurements of lovely woman I saw that sacrilegious caricature of femininity staring me in the face, and finally I had to beat an ignominious retreat. After inducing Mr. Wilson to remove his painted freak, I returned to the footlights and got through the song without further disaster. Meanwhile Mr. McCaull came back on the stage to see what the trouble was. On being told that it was the result of a practical joke on the part of the comedian, he hurried up Wilson and remarked *en passant*, 'Mr. Wilson, this will cost you a hundred. I pay you to be funny on the stage, not off.' After that Mr. Wilson reserved his humor for the benefit of the audience—not for the delectation of his fellow artists."

"When did you organize a company of your own?"

"After finishing my engagement with McCaull. I secured the road rights to Nanon, Erminie, and other comic opera successes. I had appeared in Nanon at the Casino for one hundred nights, and, in spite of paying $40,000 in royalties, made money with that opera on the road. The success of Erminie induced me to produce a new opera by Poulton and Jakobowski called Mynheer Jan. I presented the opera for an entire season, and part of a second, but it failed to duplicate the success of Erminie. In many respects Mynheer Jan was the better opera of the two, but the public were steeped in the humor of Cadeaux and Ravenpes, and were disappointed that the comedy of Mynheer Jan was not of the same order. And yet, if it had been a companion piece of Erminie in that respect the public would have objected to it because it was such a close copy. The art of pleasing the public is past all understanding."

"Have you produced any other new operas?"

"No; I found it a dangerous experiment. The one absolutely phenomenal success among the comic operas originally produced in this country is Robin Hood. This would seem to indicate that there is a demand for a better class of music in comic operas than the public have been receiving here in recent years. At one time there was but one comic opera company in this country—that of Alice Oates. The French and German comic operas were the first to be sung here. Then the Gilbert and Sullivan operas held the stage from coast to coast. After that there was a slight tendency to return to the French composers. For a while Gilbert and Sullivan regained their sway, but they appear to have exhausted their originality, to judge from their most recent offerings. Now, in my opinion, there is a demand for comic opera of a high standard. My long connection with grand opera has caused me to strive continually to produce good music at all hazards. I admit the value of the comedy element, but I hold that the music of the opera should be kept at the highest standard, independent of the comedy element. That's why my repertoire is largely made up of standard operas."

"Have you had a company of your own on the road every season since you left the Casino?"

"Yes, with the exception of the season of 1892-93 when T. Henry French paid me a large salary to sing the principal baritone roles in the Lillian Russell company. I was very glad to relinquish for the time being the dual duties of manager and singer. I even took a dip into vaudeville, when F. F. Proctor offered me a large pecuniary inducement to sing in evening dress at the opening of his Pleasure Palace."

"How long will your 'Summer' season continue at the Grand Opera House?"

"That depends on what success I meet with. The bicycle craze has done great damage to all indoor entertainments, but to 'Summer' opera in particular. However, the prices at the Grand Opera House will be so reasonable, that I am hopeful of attracting the music-loving contingent in large numbers. The orchestra seats will be only fifty at the night performances and twenty-five cents at the Wednesday and Saturday matinees."

"What operas will you produce at the Grand?"

"The first week will be devoted to The Chimes of Normandy. The Lily of Killarney will probably be in the bill the second week. I believe that the music loving public in New York is sufficiently large to support productions of standard operas all the year round if the prices are as low as they will be during my season at the Grand. The experiment has been tried at the Castle Square in Boston, where they have been giving operatic productions for the past year. Why shouldn't a similar experiment prove successful in New York? There are hundreds of theatregoers who cannot afford to patronize the high priced performances at the Metropolitan Opera House, but who would gladly patronize operatic productions at popular prices. I am looking for a metropolitan theatre in which to try the experiment next season."

"Do you think an experiment of that kind would prove as profitable to you as taking a company on the road?"

"Yes, because many of the important expenses of a road tour are absent when you are located for a long period in one place. Salaries would be lower and I certainly could offer, under these circumstances, exceptional opportunities to young and aspiring singers. I should like to mention incidentally that six of the Bostonians were first made prominent at different periods in companies under my direction. I refer to W. H. McDonald, Marie Stone, Jessie Bartlett Davis, Harold Blake, Josephine Bartlett, and Henry Dixon. I also discovered Fanny Rice in A Rag Baby company, and have brought other latent operatic talent to the surface from time to time. There is no need of singers going to Italy to develop their voices. Many young girls that go there for that purpose return ruined in health and wrecked in hopes. There are plenty of good singing teachers in this country, and I am confident that if I had an operatic organization in New York under my control I could enable many native song birds to warble themselves into popular favor."

Thereupon Mr. Carleton made a graceful but speedy exit in order to catch the next train for Tarrytown. And so no more of Carleton.

A. E. B.

BLOOM WILL MANAGE BANCROFT.

Bancroft, the magician, has signed with Edward L. Bloom to appear under his management for a number of years. On Saturday Mr. Bancroft sailed on the *Umbria* for Liverpool; thence he will go to London and afterwards to India, where he purposes making a close study of East Indian magic and necromancy. The result of this study will doubtless be evidenced in his next year's exhibitions. He will return from India in time to begin his next tour of this country in October.

ROBIN HOOD AS SPECTACLE.

The Bostonians closed their season on Saturday night at the Harlem Opera House, appearing in Robin Hood, which opera they have used now for six years.

In discussing the opera with a MIRROR man, Henry Clay Barnabee said: "I have often debated the advisability of giving Robin Hood a spectacular production. You know there are limitless opportunities in the work for spectacular interpolations. We have relied, however, on the music and the book to bring us success, and have purposely ignored the chance to embellish the opera in a lavish scenic manner. But the opportunities are there, just the same. In the first act, for instance, which occurs on fair-day, we could introduce some of the old English sports and pastimes described in Scott and in the Robin Hood ballads. The second act, which shows the forge in the forest, could be made as splendidly effective through realistic adjuncts as any similar scene in the Henry Irving productions. In the last act we could interpolate a grand pageant of King Richard with his followers on their return from the Holy Land.

"As far as I can see, such a production would be practicable and not unlikely of pecuniary prosperity. The only objection to the scheme is that Robin Hood is already overlong, and interpolations, such as I have outlined, would spin it out to an inordinate length. We should have to cut much of the music, and the public who know the opera by heart would be naturally disgruntled. Still, I think we might find a means for obviating this difficulty. We should have to frown down encores, however. The people who can never get enough of The Tinkers' Chorus would have to be satisfied with one stave of it."

THE SEASON AT MANHATTAN BEACH.

The season at Manhattan Beach will begin earlier than usual. Rice's Evangeline will be revived June 6, to run until further notice. For the first time in its history the extravaganza will be provided with its full complement of twenty miserable ruffians. There will be seventy-five people on the stage including a chorus of sixty-five. The chief characters will be played by George K. Fortesque, Cheridah Simpson, Clara Aline Jewell, Frederick Solomon, James S. Maffit, Henry Leoni, Seymour Hess, Violet Potter, Grace Scott, Mamie Forbes, Sam Bernard, D. L. Don, Edward Farr, and Deyo, the famous dancer. John J. Braham will conduct the orchestra during the performance and will give popular concerts every afternoon and evening.

Rice's Carnival Circus will begin its season on June 13. For this diversion various performers of reputation have been engaged, including the bareback rider, William O. Dale; Rosa Lee, the Macos, the Carnival Brownies, Tatali, the flying serpent; Lavelle, trapezist; Mlle. Mide, the air plunger; Madame MacCarte's troupe of trick dogs and monkeys; Carlos Fernandez, the equilibrist; Lavello's dancing dogs, and many more wonderful performers.

Sunday, June 14, John Philip Sousa will begin his season of band concerts at Manhattan Beach. The Summer fireworks season will not regularly begin until June 15, when Pain intends to produce "Cuba," the spectacle which he has spent the year in inventing.

CARLETON CHORUS REHEARSALS.

With the beginning of last week commenced the rehearsals of the chorus selected for the Summer season of the Carleton Opera company at the Grand Opera House. The ordeal of engaging choristers having reached its final stage, missives were forwarded to the singers whose voices and manners had favorably impressed Mr. Carleton and his assistants, and the fortunates were requested to report for rehearsal. The Chimes of Normandy was the first work attempted, and it proved to be an easy mark for the choristers selected, the most of whom had evidently sung it a hundred times.

The rehearsals were held in the little old-fashioned green room back of the Grand Opera House stage, and the quaint apartment echoed and re-echoed the chanting of the chorus people, who displayed an unusual number of tuneful, sweet voices.

"I am more than pleased by the work of the chorus," said W. T. Carleton, "and I believe we have secured the best light opera chorus ever heard in New York."

ANOTHER SENSIBLE PREACHER.

The Rev. Dr. Francis T. Russell, writing to the Waterbury *American*, says: "It is a very easy matter to sigh over the degeneracy of the stage, and to complain that we do not have enough of high-toned entertainments. But they do not come of themselves. The manager is certainly desirous of gratifying the public, for financial success depends upon this. But we must not complain if the managers cannot afford to entertain us at their own cost, nor must we deplore the presentation of the lower-toned and lower priced shows which please the multitude, while we make no effort and exert no influence to better the condition of the drama. I have given a great deal of thought to this matter for some years past, and I conclude that the people must be entertained through theatrical amusements. That desire on their part is fixed in our human nature and will never be eradicated."

BRIGHAM ROYCE'S COMPANY.

Brigham Royce, stage manager of the Salt Lake City Grand, announces the formation of Brigham Royce's Company of Players, made up of the following: Jennie Kennark, Sarah Truax, Helen Henry, Minna Gleason, Charles W. King, Charles Lothian, H. D. Blakemore, Emmett C. King, and others not yet named. The company, which will open at the Burbank Theatre, Los Angeles, June 29, has offers of time all over the West, and will put on the best plays obtainable. Clarence G. Sinclair will be the business representative and has already gone forward.

A WOMAN AGAINST THREE CLERGYMEN.

At a meeting of the Normal Literary Society of Kirksville, Mo., May 21, Miss Ermine Owen, who occupies the chair of elocution in the State Normal School, read a paper on "The Drama, Its Literature and Its Influence." Three local preachers argued with her, but Miss Owen defended the stage against their combined assault.

LOW RATES TO PITTSBURG VIA B. AND O.

The Saengerbund of North America will meet in Pittsburg June 8th to 12th.

In pursuance of its usual liberal policy the B. & O. R. R. will sell round trip tickets to Pittsburg from all stations on its line, for all trains June 6th to 8th, valid for return trip until June 13th, at one single fare for the round trip.

Tickets will also be on sale at offices of all connecting lines.

For full information address nearest B. & O. agent.

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GOSSIP OF THE TOWN.

Hallett Thompson, of whom the above is an excellent likeness, is one of the youngest leading men in America. He has attracted much attention during the past two seasons as leading man with James O'Neill. A criticism of his performance as Mortier during a recent Boston engagement at the Tremont Theatre gives an idea of his work: "Hallett Thompson as Mortier was so successful as to divide the honors with the star. He is an actor of fine presence; rich, sonorous voice; and particularly graceful bearing. He acts with a dash and spirit pronouncedly magnetic in effect, while his close attention to every detail of artistic proprieties could hardly be too highly commended." Mr. Thompson has not yet signed for next season.

Adelia Barker assisted at one of the booths of the Cuban Fair at the Madison Square Garden last week, disposing of diamonds to help along the Cuban cause.

William T. Fennessy, Manager of Mr. and Mrs. Elmer Grandin, is at the Summer house of those stars, "Restful Nook, Patchogue, L. I. The Grandins will be seen next season in new romantic plays, and Manager Fennessy is negotiating with a prominent manager for time in this city.

Alma Chester, who has been re engaged as leading lady of the Maude Hillman company, is visiting her mother, Mrs. J. Power, of Detroit, Mich.

Walter Thomas, who declined the opportunity of originating the part of Little Billee in Australia with Palmer and Brady's Trilby company, has been engaged by Charles Frohman to originate in New York the part of Wilfred Varney in William Gillette's war play, Secret Service.

*** It is annoying to be unsettled as to whom you go with next season. THE MIRROR will place your advertisement before all managers. In no other way can you reach them so surely and promptly. $3.50 pays for a ½ inch card, single column, for four times.

Kate Davis's suit against Charles Frohman and David Belasco for $5,800 for alleged breach of contract, came up last week before Referee Hall. After testimony had been taken, the referee made his report, upholding the defendants.

While marches and two-steps are so common, meritorious ones are really scarce. The best of the new comers are "The Old Guard," by Rudolph O. Goldsmith, musical director of the Bennington, Vt., Opera House, and "The Favorites," by James A. Willard, of Philadelphia. The last named is dedicated to Mrs. John A. Forepaugh, and bears on each copy pictures of George Learock and Martha Ford.

It is denied that Georgia Cayvan intends starring in Vanity Fair, which was produced at Greenwich, Ct., Friday night, for copyright purposes.

The annual meeting of the alumni of the American Academy of the Dramatic Arts will be held in Carnegie Hall, June 2, at 2 o'clock P. M.

Lora Addison Clift has been compelled by ill health to cancel her engagement as leading lady of the Eastport, Me., stock company. Miss Clift recently became heir to $10,000 and intends sailing for Europe soon. She has made no arrangements for next season.

*** We all embrace opportunities to advance our own interests if we see them. Now is the time your professional card in THE MIRROR will be most advantageous to you. During June, July and August your name should appear in our two line display cards. They cost only $3 for three months, and you insert your name displayed and seven words relative to your line of business and address.

In Supreme Court Chambers in this city, May 27, Justice Pryor dismissed a remarkable case—an action for separation brought by Mrs. Rose Serrano, formerly an opera and vaudeville singer. An affidavit by the plaintiff was introduced by her counsel, Colonel James Foster Milliken, in which she admitted asking Lawyer E. F. James to begin proceedings, but stated that she afterward ordered James to discontinue the suit, which he refused to do unless paid $10, and she promised to pay. But James immediately served papers and rushed the case to court. The Justice directed that Lawyer James should pay all costs.

The Clifton and Middleton company has closed a successful season of thirty-six weeks. Joseph D. Cotton has completed a new play, A Brave Girl, written for his wife, June Agnott, and this company, which is already booked solid for next season.

The approaching marriage of Nellie W. West, daughter of Colonel John T. West, proprietor of the West Hotel, Minneapolis, and Eugene B. La Pise, of New Orleans, is announced. The prospective bride and her father are well known in the profession.

Frank Carlos Griffith has resumed his position as librarian of the Maine State Building at Poland Springs. He will also be the press correspondent for New York and Boston papers.

*** A professional card of one inch space, single column, costs $14 for three months. Do not wait until August to insert your card; now is the time to advertise and get results.

Augustus Halbach has been engaged for the Fairmont Park stock company, Kansas City, Mo.

POSTERS.

Posters good and posters bad:
Posters sober, posters mad;
Posters rank, or rich, or rare;
Posters big and posters small;
Posters short and posters tall;
Posters, posters ev'rywhere;
Posters red or white or blue;
Posters in 'most ev'ry hue
Dabbed on somehow, hit or miss;
Yet we'd canonize the cad
Who first sprung the Poster Fad—
What a funny world is this!

Whether or not the absurd Aubrey Beardsley is to be held chiefly accountable for the recent violent outbreak of malignant posteritis is a matter for a higher tribunal than ours to answer. There are others equally productive of the heart-rending, eye-queering devices that have of late rendered our modest dead walls and diffident back-fences blots upon the landscapes of the realm. The argument is advanced that the primal intent of a poster is to arrest attention and invite investigation, but why this should necessitate blasting of the optic nerves and undermining the mental health of a commonwealth is not yet fully established. As yet no legislative action has been accomplished to sit upon the perversion of art in the cause of advertisement, and no cry has been heard from the clergy to the end of repudiating parti-colored announcements that cannot fail to impoverish the nerve force of every citizen not happily near-sighted.

The Empire Theatre was, it seems, the first playhouse in the great metropolis to seize upon the new maniacal poster as a means of booming trade. The artist importuned evolved an extraordinary design in yellow, red and black that impressed the casual passer as a vision of scorpions, tree-frogs and lamprey eels in hectic whirl about a bunch of human wretches, suggesting the Laocoon in a Kansas sinkhole. A space was thoughtfully provided for the reception of a yellow and black assertion concerning the prevalent attraction at the Empire Theatre, and it is safe to say that no one other than an irrevocable myope ever got by this sign without reading, marking, and inwardly assimilating. Of course, it was good advertising and, in itself, was not nearly so unsightly as it might have been, but observe what it immediately precipitated.

Every individual farce comedy manager forthwith ordered a crazy poster, and this fair land, from Atlantic to Pacific, from lakes to gulf, and from Pluckamin, N. J., to Clackamas, Oregon, became the passive victim of a virulent attack of bilious ornamentation. Barn, fence, door, wall, barrel, and tree stump were hidden beneath a motley host of unconventional color schemes, paint daubs and tint blotches. The home coming citizen in the placid midnight hours felt his bewildered inner consciousness smitten by advertising dodges that furnished ample excuse for any especial state of mind that might have been his. At length, he achieved a composure, born of continued nervous tension, enabling him to regard with complacency a blue girl with green eyes leering from a back wall; a gamboge snake, such as the tall lady in The Black Crook called a "sarpint," shooting out its purple fangs from a guileless ash can; a sunburned mermaid with red hair promenading the shady side of a stable shed; or "a death demon chattering in a tree top," as Stephen Crane, the sanguinary novelist, would have it.

Like as the dear name of dramatic art is too often trailed in the mire of atrocious farce-comedy, so is the cherished sweetness of the art of colors immured in the morass of poster inanity, until the thing has come to a pass when action should be taken for the good of men's eyes, if not for the peace of their minds. Diligent contemplation of the records of the dead years fails to show just how Mr. Shakespeare's plays were billed, but the earliest published statements concerning poster-work establish the fact that the ancient wall advertisement and the primitive window-hanger were simple announcements of the bill to be presented, done in plain cold type without snakes, or whirls, or color schemes.

Art in advertising got away from the nether regions at a late day, and smote hard when the smiting began. The new order of affairs is believed to have begun in France, but it did not burst fully upon our startled senses until the wondrous Beardsley bit at the Gallic bait, threw in a few Japanese tricks of his own, and foisted upon us the whole confection in one fell blow. Then Hardy, Bradley, Rhead, and every one else caught onto the Beardsley curves, and, from mere magazine pictures, the epidemic promptly developed into the advertisement phase—the most dangerous possible form, because anyone might easily avoid purchasing a magazine, but how is he to escape a luminous three-sheet, or a delirious "snipe" placarded upon a conspicuous spot that the eye may not overlook?

The odd part of the matter is that the great, good-natured world regards the up-to-date poster as a sort of harmless lunacy, to be tolerated of necessity and laughed at in one's sleeves, which is a cheerful way to look at it. And the queer man who invented the freaky pictures is held a public benefactor, inasmuch as his abnormal creations have served to while away one or two cheap moments for every man or woman who takes a thinking part in life, and each device that has power to drive one's mind for an instant away from one's own countless troubles is to be hailed as a benefaction.

So let the snakes snake on, the whirls whirl away, and color schemes pursue their scheming. Whether or not they are good advertising, as before remarked, is not for this court to determine. The newspaper business manager will say that they do not compare in virtue with the "displayed ad.," and the lithograph man will state that they are great and mighty, and must prevail (at so and so much a sheet, express and posting by the local manager).

THE CALLBOY.

IS THIS PLAGIARISM?

One of the Best, the English war drama which was recently produced in Chicago under the title of An Officer of the Second, is rumored to be a plagiarized version of Our Regiment. Some of the scenes are said to be word for word transcripts from the older play. The names of Seymour Hicks and George Edwardes appears on the bills as the ostensible authors but the only original work in the play is said to have come from Harry Nichols, who interpolated a lot of new comic business. The play is still running at the London Adelphi, but its Chicago season lasted only four weeks. It is said that Eugene Tompkins, who bought the American rights, intends to shelve it, so unsatisfactory was its Chicago trial.

TWO BOWERY BOYS.

Joseph D. Clifton writes, concerning the announcement of Charles T. Vincent's new play, The Bowery Boy, that he has prior right to the title, having written a play of the same name for his wife, June Allcott, and produced it with the Clifton and Middleton company early in the season. Mr Clifton encloses a programme of the Altmeyer Theatre, McKeesport, Pa., dated November 2 1895, recording the production of "The Bowery Boy, by Joseph D. Clifton."

LAUREN REES.

Lauren Rees, a promising young actor, who, for the past two seasons, has been filling an engagement with Fanny Davenport, made his first appearance on the stage as Gilbert Featherstone, the villain in Newton Beer's production of Lost in London, some few years ago, and continued in that part for two seasons. His next engagement was with Madame Rhéa, with whom he remained four seasons, during which he played with marked success, Don Pedro, in Much Ado About Nothing; the Count Maurice de Saxe, in Adrian Lecouvreur; the Count Sandeha, in Czarina; and Murat, King of Naples, in Josephine, Empress of the French.

The following season Mr. Rees became leading man for Robert Mantell, appearing as Louis Munier in The Face in the Moonlight, De Chateau Renaud in the Corsican Brothers, and Iago in Othello. In the latter part he achieved a brilliant success, and received most flattering notices from the press. The Montreal *Gazette* in speaking of the performance of Othello, after praising Mr. Mantell highly for his conception of that part, said: "It is only fair to say that the honors of last evening's performance were equally shared between the star and Mr. Lauren Rees as Iago." The *Herald* of that city, speaking of the same play, said that Mr. Mantell was fortunate in finding for the part of Iago a very clever man, and further that "Mr. Rees as Iago is all that could be wished for. The wily, crafty scoundrel was capitally portrayed from start to finish." For the season of 1895 Mr. Rees was specially engaged by Sol Smith Russell to play the part of the villain in Peaceful Valley for its run at the Grand Opera House, Chicago. For his work in this part the Chicago press accorded him much praise and said that "his villain was almost human." In 1895 Miss Davenport in her elaborate production of Gismonda at the Fifth Avenue Theatre, New York City, specially engaged Mr. Rees to originate the part of Prince Lusignan.

PHŒBE DAVIS.

This part was played by him during that season and last, after being rewritten and strengthened by Miss Davenport with especial reference to Mr. Rees' capabilities.

At Nashville, during the season just ended, owing to the illness of Mr. McDowell after the opening performance, the heroic and difficult part of Almerio was played by Mr. Rees. In this he achieved distinction. Of his acting the Nashville *American* said: "He gave a performance which caught the fancy of the audience, the strong scenes in which he had an opportunity to display whatever talent he might have were admirably done, and never failed to win the plaudits of the people." In like manner did the other principal papers of that city gracefully compliment him upon his success, Miss Davenport also paying glowing tribute in writing to him upon his efforts and ability. The congratulatory note of Miss Davenport is held by Mr. Rees in high esteem as a gracious souvenir of his success and of her opportune kindliness of disposition. The picture on the first page of THE MIRROR this week represents Mr. Rees in the character of Almerio, in the third act of Gismonda.

FAY TEMPLETON WILL REMAIN.

Fay Templeton will continue next year in the burlesque of Excelsior, Jr., for the success of which she has been largely responsible. Printed statements have been made that Miss Templeton, restive under her long season in the burlesque, had decided to sail for Paris to recuperate there for a year and seek fresh stimulus before again appearing on the stage.

Charles E. Rice, who will next season direct the tour of Excelsior, Jr., said to a MIRROR man last week: "Miss Templeton will remain in this country for another year at any rate. She has signed a contract with me to continue in the title role of Excelsior, Jr. for the forthcoming road tour of the piece. Seymour Hicks, the Clipper Quartette, David Abrahms and nearly all the members of the New York production have also signed to play their original parts next season.

ANOTHER CUBAN PLAY.

"Yes, I am responsible for another play dealing with the Cuban revolution," said Miron Leffingwell to a MIRROR reporter last week. "I have given more time and thought to this piece than to any other I have ever written. I filled a dozen big notebooks with stray ideas and suggestions before I wrote a line of the play, and I spent a fortnight with a Cuban acquaintance pumping him dry for local color.

"There will probably be a half dozen Cuban plays on the boards next year; but if they are good, I don't see why they all shouldn't prove popular. My play, for example, deals with the Cuban question in an abstract way, and if it possesses any merit at all, it ought to go as well two years from now as if there were a red-hot rebellion working up public interest and excitement.

"Bartley Campbell's Siberia is good for all time. It moves people as deeply as if an uprising of the Russian serfs were a familiar occurrence. There's no very great sympathy here for England at present, yet I'll wager that if Boucicault's Jessie Brown were revived tomorrow, the picture of the little British garrison shut in by swarms of murderous Indians would stir the hearts of an audience as surely as if the Sepoy rebellion were a matter of contemporaneous interest. An abstract picture of a patriotic struggle will always stimulate enthusiasm in an audience. That's why I think that there's room for more than one Cuban play on the stage next year."

DEATH OF EDWARD BETHEL.

Edward Bethel, a member of the Boston Grand Opera House stock company, died in prison at Hartford, Conn., May 26. Bethel was awaiting trial for assault with intent to kill, having on April 25 fired without effect four shots at his wife, Dallas Tyler, of William H. Crane's company, while at the Hotel Heublein, Hartford. An examination was undertaken, only a few days before Bethel's fatal illness, and his sanity was established. Then bronchitis developed and, terminating in cerebro spinal meningitis, ended an unhappy life. Bethel was popular among his fellow players, and a benefit was to have been given in Boston, May 30 for the purpose of raising a fund for his defence. Bethel was the author of several popular plays. In collaboration with Charles E. Fisher he wrote The Convict's Wife, That Boy Next Door, and An Ocean Waif. Bethel came of a prominent English family and was born in Bermuda in 1856. He has been on the stage since 1882 and has appeared in many successes. His wife and sister took charge of the body and funeral services were held in the rooms of a Hartford undertaker, the Rev. Harry R. Miles of the Windsor Avenue Congregational Church, officiating.

A THEATRE TO BE REBUILT.

The White Theatre, Marion, Ind., is to be rebuilt to seat 900 persons and furnish standing room for 500 more. Four boxes will be added. The new stage is to be 35 by 84 feet, with fly gallery 25 feet up and loft 50 feet. There will be large dressing rooms on stage level, and all modern improvements. The house is to be ready Sept. 1, and will draw upon a population of 25,000.

REDUCED RATES TO ST. LOUIS.

The Republican National Convention will meet in St. Louis June 16. For this occasion the B. & O. R. R. Co. will sell Excursion Tickets from all stations on its line East of the Ohio River for all trains June 12 to 15, inclusive, valid for return passage until June 21, at one fare for the round trip.

The Baltimore & Ohio is a direct line to St. Louis, running two solid vestibuled fast express trains with through Pullman Sleeping Cars attached every day in the year.

For rates and other information apply to nearest B. & O. Ticket Agent.

STAGING SHAKESPEARE.

We hear managers and actors bewailing the degenerate taste of the public who will not or cannot appreciate and patronize productions of Shakespeare's plays. But may one ask what has been done on the part of the profession to keep up with the march of time in making those grand tragedies thoroughly enjoyable? Has not the effort on one side to stage them with extravagant show of pageantry and correct costume overburdened them with glitter and tiresome stage waits, or interruption of interest?

The constant changing of scenes in these days of suddenly darkened stages and electric lighting must of necessity disturb the continuity of plot, dialogue and action. Must the reverence for the great poet's work forever prevent their being modernized in the mechanical and scenic department?

Certainly, if they originally were performed upon stages totally devoid of scenery.

Now I claim there are many acts containing three, four and even more scenes that, without alteration of dialogue, can be vastly improved by a stage-setting that would be perfectly consistent and at the same time give added beauty and atmospheric charm to the action.

Take, for instance, Romeo and Juliet. Why could not the first act be set for the fete at Capulets'—the scene representing the garden attached to the palace or house, Romeo, Mercutio and others having their scenes there, then continuing to the end of that act. Again, why the necessity of changing scene for the meeting of Friar Lawrence and Juliet? Would it be inconsistent for the father confessor to visit the lady in her own home?

As the present acting editions of the Shakespearean drama are those arranged at least a hundred years ago, they are far behind the age, and the actors all appear to fear any change. Yet the history of the theatre proves that successful revivals of Shakespeare came not from going back to the original, but from going forward to the taste of the time.

How many in an audience of to-day know or care if a few lines are cut? Do they not want effect and beauty instead of exactitude?

The tragedy of Hamlet can be staged in one scene to the act, by the simple changing of some ten words and the advantageous alteration of a little old-time business, thus avoiding front scenes, frequent and tiresome waits and loss of interest.

The general complaint of the present day audience is the great length of this tragedy. Yet the Hamlets, while cutting out entire scenes in some places, will not perceive the advantage that might be gained by the excision of many lines that are almost repetitions, for, in spite of the assertion that the poet never repeats, we find a great many in Hamlet, not only in the lines, but we might say in the action. Take for instance, scene first, act first. We behold the ghost and witness Horatio and Bernardo's encounter with it. And in the very next scene we hear Horatio relate to Hamlet that which we have already witnessed. In act third Polonius informs the King that the Queen mother will send for Hamlet after the play, and that he himself will be a concealed witness. Then we have Rosencrantz as her messenger.

"She desires to speak with you in her closet."

In the same scene Polonius says:

"The Queen would speak with you and presently."

Then we have a front scene in which Polonius again tells the king:

"My lord, he's going to his mother's closet. Behind the arras I'll convey myself."

In the next scene to the Queen he says:

"I'll sconce me even here."

Now, in the light of modern drama, this frequent iteration is certainly unnecessary, and the changing of these three scenes could be avoided by using one set for the act, altering the line, "Speak with you in her closet" to "Speak with you—ere you go to bed."

Then, instead of changing to front scene, the King enters at Hamlet's exit, and Polonius, cutting the first line of his speech, can continue the act to its close.

These changes would do entirely away with front scenes, certainly a consummation devoutly to be wished.

To give the entire arrangement of scenes would take up too much space, but these few hints may suffice to point out a way to create a new interest in the staging of the plays of the immortal Bard of Avon.

J. Z. LITTLE.

FIELD FLOWERS.

A beautiful and valuable work is soon to be published under the title of "Field Flowers; a small bunch of the most fragrant of blossoms gathered from the broad acres of Eugene Field's farm of love." It is to be issued under the auspices of the poet's widow, and the proceeds are to be equally divided between the family of the poet and a fund for raising a monument to his memory. The best of Field's verses are to be reprinted in elegant style, and the advance sheets of the book are radiant with many tasteful drawings from such artists as R. B. Birch, W. L. Taylor, Alice Barber Stephens, W. Granville Smith, Frank O. Small, Henry Sandham, C. J. Taylor, F. Hopkinson Smith, Eric Pape, A. B. Frost, W. A. Rogers, Abby E. Underwood, George Wharton Edwards, E. W. Kemble, Frederic Remington, and many others, including Irving R. Wiles, A. B. Wenzell, and Charles Howard Johnson, who have contributed three magnificent sketches in illustration of Field's famous verses, 'To a Soubrette." The plates will be printed upon enameled cardboard, and bound in cloth, with a cover design by Stanford White. The Eugene Field Monument Souvenir Fund, 180 Monroe Street, Chicago, has undertaken the publication of this memorable work, which should not fail of sale to every lover of the tender writings of the beloved poet of childhood. The price will be only one dollar a copy, with an extra charge of ten cents for mailing.

MADAME NORDICA WEDS ZOLTAN DOEME.

Madame Lillian Nordica, the great operatic prima donna, was married to Zoltan F. Doeme, a Hungarian baritone, by an Episcopalian clergyman, at the Denison Hotel, Indianapolis, Ind., last Wednesday evening, in the presence of a few friends. Both singers had been in Indianapolis for the May music festival, and the wedding is said to have been the consummation of an engagement made two years ago.

The newly married couple departed the next day for Toledo, where Madame Nordica was engaged for a grand concert at the Valentine Theatre, but illness overcame the prima donna and she was compelled to disappoint her Toledo audience. The bride and groom are to sail for Europe next Saturday.

The story goes that Madame Nordica first met Herr Doeme in 1894 at an entertainment given by the Duchess of Manchester, and an engagement was announced soon afterward. The groom is thirty two years of age, and the son of a prominent merchant of Buda Pesth. His debut was made in 1888 at Pressburgh, and he has achieved notable success at Vienna as well as at Paris.

IN OTHER CITIES.

DETROIT.

The all-star aggregation, which is now doing the provinces under the management of C. B. Jefferson and Joseph Brooks, dropped down upon us May 21, for one evening, at the Detroit Opera House. As a financial enterprise the performance was certainly a great success, but in an artistic way it was not so successful. The members of the cast and the performance itself have been criticised pretty thoroughly, and possibly need no further comments here, but I must state that the concensus of opinion here was that the play was not particularly well given, and was more of a "circus" performance than an artistic production. To be sure, Jefferson and Mrs. John Drew in their parts were beyond criticism, and it must be said to their credit that at no time did they attempt to impress upon the audience the importance of their individuality, but made themselves prominent as Bob Acres and Mrs. Malaprop. On the other hand, W. H. Crane, Nat Goodwin, and Francis Wilson were important only as their respective selves, not as the characters they assumed. Nat Goodwin was very bad, especially when compared with his predecessors in the role, but even judged by himself he seemed lost in the character. Francis Wilson used most of his time to divert the people's attention to himself, and used the same manner of speaking and intonation as he does in Erminie, so much so that one might expect him at every moment to break forth with "I can prove a halibi." Crane was by no means at ease or equal to the part of Sir Anthony Absolute, that is, if we are to compare him with those who presented it to us before. He was simply Crane, pure and simple, blustering around just the same as he does in The Senator, His Wife's Father, and other things which he has done in recent years. The Hollands were all that could be desired, finished artists, who played their modest parts in a becoming manner. Julia Marlowe-Taber was a great disappointment as Lydia Languish. Either the part was not congenial to her or unworthy of her. In my opinion, Julia Marlowe-Taber is the best interpreter of Shakespeare's heroines that we have in this country. Her Rosalind and Olivia are simply unapproachable, but her Lydia Languish was a failure. On the other hand her husband, Robert Taber, next to the true two stars, Jefferson and Mrs. Drew, was the best in the whole cast. He was handsome, manly, easy, unpedantic—in fact, a model Captain Absolute, which is all the praise that need be said. Fanny Rice as Lucy was good, and would have been perfect had she not made an uncalled for and silly exit at the end of one of the scenes, which was not in keeping with the play or character, and served simply to please the gallery gods. If she would somewhat tone down this exuberance of animal spirits she would leave nothing to be desired.

In regard to the scenic effects which were so prominently advertised, might say that there was nothing at all remarkable or worthy of the extravagant claims made for it. In fact, the whole performance might be viewed as a speculative scheme on the part of Crane and the younger Jefferson to line their pockets, which it certainly has done. It was given out in the papers, and I have not yet seen it refuted, that Jefferson and Crane on the percentage which they get would make about $40,000 each on the season, and that Wilson and Goodwin on their percentage would get $10,000 a piece, while Mrs. Drew, to whom more than anyone else, with the exception of Jefferson, is due the success of the play is to receive but $2,500. The eternal fitness of things does not seem to be exemplified here, for if Jefferson is entitled to $40,000 Mrs. Drew certainly is, and instead of Goodwin and Wilson getting $10,000 each this amount should be given to Joseph Holland and Robert Taber, who were judged better in every way than the first mentioned two. This would leave $2,500 for Mr. Crane, who is possibly worthy of the salary paid Mrs. Drew, and possibly the same amount is being earned by Wilson and Goodwin.

The conclusion to be drawn from this all-around star performance is that people do not go to see a play itself, no matter how admirably it may be presented, but to see the actors who present it.

Whitney's is reopened this week, and The Man in the Iron Mask is being played. This adaptation of Dumas' story makes a pretty and interesting play of the romantic order, and it is being well patronized. The bill is for all week (24-30), with the usual matinees.

A number of our talented local people undertook on Monday evening (25) to tell us the familiar but always beautiful story of perfect friendship, Damon and Pythias, on the stage of the Detroit, and they did it well. The cast was as follows: Damon, Albert Perry; Pythias, Edwin Perry; Dionysius, William F. Powell; Damocles, Joseph Lawrence; Procles, Anthony Andre; Philostius, Joseph Gobay; Calanthe, Orin G. Morse. Before the play Albert Perry, who has a deserved reputation for the correct rendition of James Whitcomb Riley's poems, recited "Nothin' to Say" in his usual good style. The performance was given under the auspices of the local Knights of Pythias, and was fairly well attended.

The Isle of Delight, an extravaganza in two acts, will be presented at the Lyceum the last three evenings of this week, 29-30. The music was written by M. E. Nunn, of Bay City, and the libretto by P. L. Huckins, of this city. A chorus of fifty will lend its aid to the occasion, and it, with the orchestra, will be under the direction of Arthur Depew. Edward Weitzel will take care of the stage. The Maccabees have the affair in charge, and intend that it will be a grand success.

KINBALL.

PROVIDENCE.

Katherine Rober and her co. began their second week's engagement at Lothrop's Opera House May 25, presenting Moths for the first half of the week and Stricken Blind for the balance. Both plays were splendidly staged and acted, Miss Rober, J. Gordon Edwards, and Justin Paige playing the leading parts. Attendance good. Commencing June 1 a Summer season will be inaugurated at this house with Theodore Babcock's New York Stock co. in Pink Dominos. Mr. Babcock will be assisted by Eva Taylor, Wright Huntington, Frank Walcott, Frank Riddell, Miss Nevill, Dollie Brooks, Jennie Fowler, William West, Sedley Brown, Charles Gordon, C. B. Everram, and Thomas and Watson in a curtain raiser.

The Providence Opera House was reopened for the first half of the week, amateur performances being given by Mary Ellen Lynn on 25, Margaret Donohue 26, and Nellie Deverish 27. All are teachers of elocution and were assisted by their pupils.

That genial and royal good fellow J. Ed Hurst, will again greet his friends at Rocky Point the coming Summer, where he will assist another good fellow, R. A. Harrington, who has so successfully managed that pretty shore resort for several seasons.

Thomas Walsh, advertising agent of Keith's Opera House, is now filling a similar position for Manager George B. Boyden at Crescent Park.

Time is drawing near when our shore resorts will be in full bloom. Manager Harrington of Rocky Point is very busy making arrangements for the Summer season. The Forest Casino at this place will open about July 1 and a number of first class vaudeville artists have been secured. The National Band gave two concerts 24 and has been engaged for the season. Manager Boyden of Crescent Park has a number of novelties to offer, which he will make known later. The American Band, "Wally" Reeves director, is giving Sunday concerts here.

The Barnum and Bailey Advertising Car has been side tracked here the past week and lithographs inform us that the "Greatest Show on Earth" will exhibit here June 22.

William H. Pendergast, of The Captain's Mate co., is at his home in this city for the Summer.

Den Kiely is busy here coaching an amateur dramatic club.

James K. Keane, of this city, is doing advance work for A Fair Rebel co. down through Maine.

The Globe stock co., of this city, gave a creditable performance of David Garrick at Colonial Hall 19. The players were Duncan Campbell, Howard L. Kranz, P. Eugene Sweet, Arthur R. Potter, Arthur W. Carpenter, J. William Goulding, Lauren Miller, William Harris, Florence Haworth, Mary A. Lawson, and Lucy F. Green.

HOWARD C. RIPLEY.

MILWAUKEE.

The Rivals was presented at the Davidson 18, and, in spite of very unfavorable weather, every available seat and much of the standing room was taken. The performance was, of course, an exceptionally good one, but no better than the excellent production given here several years ago by the Jefferson-Florence comb. Each member of the co. received special recognition from the audience.

John Drew gave two performances of Christopher, Jr. and one of The Squire, of Dames to medium-sized houses. In Christopher, Jr., Mr. Drew has a splendid part, and is ably supported by Maud Adams and an excellent co.

Manager Dean, of the Davidson, has struck a particularly hard streak of luck lately. On last Thursday night the box office was entered and robbed of about $900, composing the evening's receipts of Christopher, Jr., and some advance sales for the balance of John Drew's engagement, and a few days later a patron of the house brings suit for damages for not being allowed to use tickets at a certain performance which were purchased at some previous time and for an entirely different attraction.

Gus Weinberg, who was engaged for the stock co. at Elitch's Garden, Denver, which opened 18, was obliged to postpone his appearance until 25 on account of the serious illness of his sister.

E. T. MCDONALD.

ST. PAUL.

The limited re-engagement of the Clara Schumann Ladies' Orchestra at the Metropolitan Opera House closed May 23 to fair business. The decidedly good and enjoyable performances given by this excellent corps of well trained and accomplished lady musicians was well worthy of much better patronage. The Metropolitan will remain dark until 9, when Richard Mansfield will begin an engagement for four performances. At present we have fine weather, and the bicycle craze is the centre of attraction.

At the New Mozart Family Theatre, Louis Eagan manager, Rip Van Winkle, by the Mozart Stock co. 24-30 opened to a well filled house. The play was well staged, and the cast gave a creditable performance that won the favor of the audience. Louis Eagan as Rip Van Winkle played the part with a quiet naturalness that was decidedly interesting and effective, and won for him hearty applause. Marguerite Montague well sustained the role of Gretchen, and made a very favorable impression in the part. Gussie Gardner, a clever soubrette, was a success in the part of the boy, Heinrich Vedder. Sam C. Hunt does good work as Nick Vedder, and met with no ceable recognition. Little Gladys Benton is very clever in the part of Meenie when a child. In the role of Meenie as a woman, Florence Hunt gave a pleasing and effective portrayal of the part. The role of Fredericka was neatly taken by Emily L. Le Febre, a resident of this city. Eugene Stanley, E. M. Montague, and Charles Soares do good work in their respective roles. East Lynne May 1-7.

Professor Gentry's famous dog and pony show will give an entertainment under canvas, eight performances, 24-30. The tent accommodates over twenty-five hundred people. They opened Monday night to a well-filled tent and an audience that was greatly pleased with the entertainment. Professor Gentry evidently understands the intelligence and capability of animal nature to perfection, as evidenced in the clever work done by his trained dogs and ponies. They give a neat and clean show. The combination make a showy and attractive street parade.

Juguarina, the champion swords-woman of the world, will be seen here at an early day, and will exhibit her skill in a mounted broadsword contest.

Manager L. N. Scott, of the Metropolitan, the leading bill poster of the Northwest, has erected and covered the largest bill-board stand ever put up in St. Paul, billing with attractive printing Professor Gentry's dog and pony show. It took 140 sheets of poster paper to cover it, and has attracted great attention and much favorable comment.

The Forepaugh-Bailey and Sells Brothers' combined shows will visit us early in July.

GEORGE H. COLGRAVE.

KANSAS CITY.

The third week of the Summer season of the stock co. at the Auditorium, May 25-30, is given over to comedy, and afforded a welcome change on account of the high temperature, people being more in the mood to laugh than to have their nerves strained. The bill presented is a long one, and consisted of three acts of Henry IV., followed by Pink Dominoes. The special feature of interest in the performance was William F. Owen's remarkably finished impersonation of Falstaff. His work was probably the best that has ever been witnessed here, and his audiences were warm in their applause. Excellent support was given him by Henry Doughty as Prince Hall, and T. O. Coleman as Poins. The second part of the bill, consisting of the three-act comedy, Pink Dominoes, was a decided contrast to the first part, and afforded all the members of the co. ample opportunity to display their comedy powers. Rose Eytinge, Daisy Lovering, F. M. Paget, Walter Walker, and others, all acted with spirit and afforded considerable amusement. The weather is now very warm, and business is only moderate at any of the houses.

Eugene O'Rourke drew fairly at the Grand 24-30, presenting The Wicklow Postman. John L. Sullivan and Paddy Ryan appeared in a good-natured boxing bout after each performance.

J. J. Corbett was in the city a short time on Monday, and took breakfast at the same hotel at which Sullivan stopped, but they did not look each other up.

The Grand will close its season 30 and be at once invaded by the painters and decorators, who will renew its beauties and freshen it for the coming season.

John Drew comes 6-8 to the Coates in Little Christopher.

The first annual Chautauqua Assembly will occur at Fairmount Auditorium 30-14. Many of the celebrated lecturers and entertainers of the country are among the attractions offered.

FRANK B. WILCOX.

LOUISVILLE.

All of the theatres here are closed, and amusements in this city are confined to the Sunday concerts at Phoenix Hill and Fountain Ferry Parks. Even the dizzy baseball club, which represents Louisville, is away.

Billy Neihoff, the popular attache of the Temple Theatre, is to be married in September.

Walter Morgan, who was business manager for Joseph Hart last season, has signed for the same position for next.

The Musical Club is actively rehearsing The Creation, which will be sung in July.

Rachel McAuley is here in attendance upon the Federation of Women's Clubs, which met here week 18. It is the first visit of this popular lady and finished actress to Louisville in several years. Louisville is Mrs. McAuley's birthplace, and the scene of many of her successes on the stage at the time her husband, the late Barney McAuley, was manager and owner of the theatre here which still bears his name.

Joseph Jefferson and the members of the Rivals cast were lavish in their compliments to Manager Quilp upon the completeness of the stage at the Auditorium, and the unusual comfort and attractiveness of the dressing-rooms provided for the performers.

The Drill Corps of the Louisville Lodge of Elks is making great preparation for the contest at the Reunion, which will be held at Cincinnati in July. Several prominent visiting members of the Order were royally entertained during the week.

William M. Hull has been engaged as business representative of the Marlowe-Taber co. for the season of 1896-'97.

CHARLES D. CLARK.

PORTLAND, ORE.

Marquam Grand (Carl Heilig, manager): Edwin Milton Royle and Lucius Henderson's co. in fine performance of Captain Impudence; or, Mexico, May 11, 12 and Friends 13 enjoyed good patronage. A Breezy Time co. booked 14-16, canceled. Richard Mansfield, supported by his New York Garrick Theatre co., under the personal direction of John P. and Frank A. Slocum, in Beau Brummell, A Parisian Romance, and Dr. Jekyll and Mr. Hyde did fine business at advanced prices 18-20. Achille Rivarde, violinist, and Aime Lachaume, pianist, pleased a well-filled house 22 with Beethoven's Kreutzer Sonata, Max Bruch's Concerto No. 1 (in G minor), Chopin's First Ballade, Brahms-Joachim's Hungarian dances, Liszt's Rhapsodie, and Wieniawski's Air Russes.

Cordray's Theatre (John P. Cordray, manager): An entertainment celebrating St. Tamina Day, by the Improved Order of Red Men, of this city, 11, to which Margaret Graham, singing; Charles Matthews, recitation; Susie Gambell, singing; Ed Baesden, trick bicyclist; and H. M. Greenland and Ernest E. Merges, both of the Multnomah Amateur Athletic Club, here, in bouts of Graeco-Roman wrestling, interestingly contributed to a crowded house.

Park Theatre (Boyd and Arnold, owners): Herrman, the healer 10 (afternoon and night) drew fair houses.

During Manager Cal Heilig's absence from town in San Francisco and Los Angeles, Assistant Manager George L. Baker has entire charge of the house. Mr. Baker received May 23, a telegram from Mr. Heilig advising that he is progressing favorably with his theatrical schemes, in regard to either leasing or building a theatre at San Francisco and Los Angeles.

Amy Lee and Frank Doane, supported by a capable co., will appear at Cordray's 7 in E. J. Swartz's Miss Harum Scarum.

Bond Brothers' Circus will tent here 5, 6.

Robert Fulgora, owner-manager of Hopkins' Trans-Oceanic co., accompanied by Mrs. Fulgora, arrived here 22.

Grenville Kleiser, dramatic reader and impersonator, gave a deal of good satisfaction to a large audience at the First Congregational Church, here, 15, in reading from Dickens' "David Copperfield," also a reading of James Whitcomb Riley's "Teadin' Joe."

James H. Decker, advance representative of Primrose and West's Minstrels, arrived here 20. He has a happy knack of knowing how, by attractive and judicious advertising, to get his show talked about, and consequently greeted by S. R. O. houses.

BUFFALO.

The all-star cast in The Rivals played a single engagement at Music Hall May 25 to the capacity of the house. The audience was very enthusiastic. Both Joseph Jefferson and Mrs. Drew were superb. Robert Taber as Captain Absolute did very commendable work. The Lydia Languish of Julia Marlowe-Taber was distinctly disappointing to her many friends and admirers in this city. She has never been seen here to such poor advantage.

Sousa's Band at Music Hall 29, 30. At the conclusion of the march king's engagement the hall will be closed for the season. The work of remodeling will begin at once.

The Lyceum Theatre concluded the most successful season in its history 30. Charles L. Davis in Alvin Joslin played to large houses at every performance during the week of 25. Mr. Davis finished his season in Buffalo. The Lyceum has had a season of forty weeks without a single break. The house will reopen last week in August.

There will be a season of Summer opera at the Star Theatre. The Wilbur Opera co. will play that house for several weeks.

MARIAN DE FOREST.

MINNEAPOLIS.

The Metropolitan Opera House was dark week of May 25, with the exception of 29, when Ellen Beach Yaw, assisted by well-known artists, appeared in concert before a large and brilliant audience.

At the Bijou Opera House, Perry, the hypnotist, amused and mystified two good-sized audiences afternoon and evening of 24. Dark balance of week.

Sol Smith Russell gave one of his old-time monologue entertainments at the First Unitarian Church 27 to the capacity of the house. Mr. Russell has not been seen here in character sketches for several years, and his many admirers were glad of an opportunity to enjoy him in the parts which first brought him fame and fortune. The programme was interspersed with musical selections by the Ladies' Eastern Star Quartette.

The Zuhrah Minstrels, a local organization, will give an entertainment 2, 3 at the Lyceum Theatre for the benefit of the Associated Charities.

F. C. CAMPBELL.

TOLEDO.

The Valentine closes its season May 23 with the May festival given by the Boston festival orchestra and a dozen singers of note, headed by Nordica. It was a fitting close for a very prosperous and enjoyable season, and Manager Boda deserves great credit for giving us the very best attractions that could be had in the face of many difficulties he had to encounter.

Hi Henry's Minstrels closed their season and also the season at the People's 27. Business was very good during their engagement of four nights.

Immense crowds of people are visiting the popular Casino daily attracted by a fine specialty programme. Negotiations are just consummated whereby George Ketcham becomes the lessee of the new Southern Theatre to be built at Columbus. Mr. Ketcham will now control the best houses in Buffalo, Columbus, and Toledo and intends to add other cities to his circuit as soon as possible.

C. M. EDSON.

OMAHA.

M. B. Curtis, supported by an efficient co., reappeared at the Boyd, May 24-26, after an absence of several years. The play, of course, is the amusing piece entitled Sam'l of Posen. Business was fair; should have been better. Mrs. Curtis in the part of Celest, the adventuress, shares the honors with the star. Her costumes are remarkably handsome and appropriate.

Ezra Kendall in A Pair of Kids is playing his eleventh annual Omaha engagement at the Creighton to light business 24-27.

At Creighton Music Hall week of 24 we had Montgomery and Stone, Ada Bennett, Kinzo, and Julia Glover.

J. R. RINGWALT.

W. S. Bates, mgr. Stratton's Big Comedy Co.

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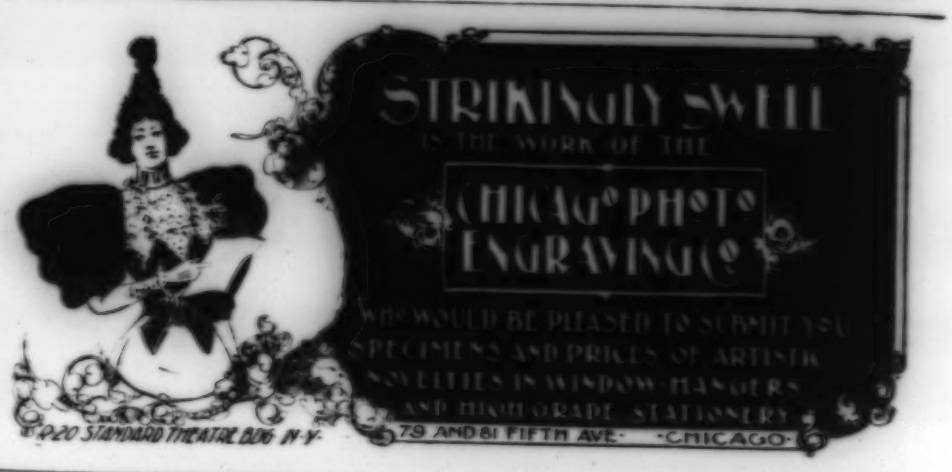
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ALABAMA.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): ITEM: Season has now closed, and the Academy is undergoing repairs preparatory to the new management taking charge.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): House dark 18 and week.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE: Primrose and West's Minstrels May 18, 19 to very good business. Eddie Foy in The Strange Adventures of Miss Brown 1. Coming: Ada Rehan, Nat Goodwin, John Drew, Empire Theatre Stock co., and Chauncey Olcott.==OAKLAND THEATRE (Frank W. Baker, manager): Bacon co. in The Estate of Hannibal Howe, a drama of the Old Homestead type, was fairly presented 18-25.==ITEM: Manager J. C. Collins retired on 17. He was presented with a valuable watch as a token of esteem from his former employes.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Ada Foye lectured on "Spiritualism" to fair-sized audiences 19, 20.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell, managers): Primrose and West's Minstrels to S. R. O. 21; everybody pleased. Bristol's Equescurriculum 27-31.==ITEM: Simpson Brothers, proprietors of the Avon Theatre, are negotiating with Charles Levansaler, proprietor and manager of the Napa Opera House, to manage their theatre.

LOS ANGELES.—THEATER (H. C. Wyatt, manager): The Strange Adventures of Miss Brown, with Eddie Foy in the title role, drew well for three nights, closing May 23. The house will remain dark save locals until Robert Mantell comes 10.==BURBANK THEATRE (Fred A. Cooper, manager): The Davis-Moulton Musical Comedy co. in The Lords of Creation and The Actor did a fair business week ending 23. Turned Up 24.==ITEMS: A. J. Moore, for a long time press agent for the Orpheum, has gone to San Francisco to fill a like position on the staff of Manager Gustav Walter.—Harry Wyatt, the versatile manager of the Los Angeles Theatre, is taking advantage of the quiet season and is having a handsome addition built on his hacienda at South Pasadena.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark May 18-25.==CITY HALL (P. Mack, lessee): Payton Comedy co. (pirates) produced The Octoroon 17. The Bold Boys of '98 18, Wild Cat 19, Prodigal 20, Mother and Son 21, Joshua Whitcomb 22, Under the Gas Light 23, to fair-sized audiences.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Lecture by Father Brown, of Leadville, subject, "The Ideal Man," to small audience 21. High School exercises 22-28; Frank Mayo in Pudd'nhead Wilson 25; Rhea June 6.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Pudd'nhead Wilson May 27.==TIVOLI THEATRE: The Payton Comedy co. (pirates) 25-30.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark 17-24.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Greeley High School Chorus Club May 26; High School graduating exercises 28, 29.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Bostonians packed the house May 22, presenting their new opera, A War Time Wedding, which deals with incidents on the Mexican frontier, and affords opportunity for picturesque scenery and costumes. The music is a trifle heavy, but the plot gives chances for some good acting. McDonal, particularly, having a lengthy part that evidently required minute study. All the rest of the favorites are admirably cast, yet it will be a long time before the public will tire of seeing this co. in anything but Robin Hood, and much regret was expressed that they had decided to sing anything but this popular opera. The Old Homestead was well presented 23, G. W. Wilson making a very favorable impression as Uncle Josh. Down in Georgia is underlined 29, 30.==PARSON'S THEATRE (H. C. Parsons, manager): The Midnight Bell 28, 29.==ITEMS: Harry Stengle, the treasurer of Parsons' Theatre, will embark in a Summer venture with the well-known manager, W. J. Benedict, and Fred Follett, treasurer, of the Columbia Theatre, Boston. They have gathered together the best known bicyclists and lady riders, and will give a unique entertainment at race tracks throughout the country, opening at the Albany Avenue track in this city in June.—William B. Smith, Jr., who has had a successful season with the Clay Clement co., is at his home in the city for the Summer.—The manager of George Lockhardt's performing elephants have included Parson's Theatre in the few engagements they will make next season outside of the metropolis.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The season was brought to a close May 22 with a performance of 8 Bells by the Byrnes Brothers. A large audience was present. John Byrnes, who has retired from active work on the stage, is much missed, but Andrew fills his place acceptably, and the youngest brother, Matthew, has returned to his old place after a season with the Twelve Temptations. The season at the Broadway has been a profitable one considering the business depression, much of its success being due to the good management of H. P. Goss, the local representative of Dodge and Harrison.==BRED OPERA HOUSE (Ira L. Jackson, manager): Mrs. Tom Thumb and co. did a fairly good business 21-23. The Sachem Park Vaudeville co. will open at this house 30, Decoration Day, as the pavilion at the Park will not be ready for another week. A strong co. has been engaged by Goss and Freeman for the opening, and the success of the venture is almost assured.==ITEM: John Byrne will put two cos. on the road next season, both playing 8 Bells. Mr. Byrne, in future, will devote all his time to the business management of his cos., although he will stand ready at any time to take his old part in either co. in case of illness. His wife, Helen Byrne, will also retire for a time from the stage.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): A large and enthusiastic audience welcomed The Old Homestead May 25; the co., an excellent one, gave the best of satisfaction. Professor Carpenter, the hypnotist, 26-30, closes one of the most successful seasons in the history of the house.==ITEM: During the Summer the seating capacity of the theatre will be enlarged, and other extensive improvements made.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A magnificent production of Robin Hood was given by the Bostonians May 21 to a packed house, and The Old Homestead 22 closed the season, also playing to the capacity of the theatre.==ITEM: It has been a remarkably good season, the best in the history of the town. Over 100 performances have been given since Sept. 2, and many of the best cos. on the road have visited us. Packed houses have been common and good houses the general rule.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Byrne Brothers' 8 Bells May 21 to a fair-sized audience. Mrs. Tom Thumb 25-27 to very good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Season closed.

NEW HAVEN.—HYPERION THEATRE (G. E. Bunnell, manager): Old Homestead May 29, 30.==GRAND OPERA HOUSE (G. E. Bunnell, manager): John Isham's Octoroons played a profitable engagement 18-23 and proved more of a novelty than many of the other colored cos. seen here this season.

DERBY.—STERLING OPERA HOUSE (J. L. Unger, manager): Down in Georgia to a fair business May 23.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Kelly and Bates' Comedians billed for May 18-23 remained until 27 to excellent business. The members of this co. made many friends during their stay here.

STAMFORD.—GRAND OPERA HOUSE (J. M. Anderson, agent): Julian Comedy co. May 25-30 in repertoire to fair business. The house has closed for the season.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendhiser, managers): Down in Georgia May 29 to small house.==OPERA HOUSE (J. H. Freese, manager): Hall and Donnelly's Minstrels 21 gave a good performance.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): The Home Opera co. in The Pirates of Penzance May 23, for the benefit of public school music fund, to a large and appreciative audience; performance excellent.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Emma Warren co. closed a week's engagement May 23 to poor business; poor performance. Misses Mell's music class recitals 28, 29.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kimport, managers): Frank Mayo in Pudd'nhead Wilson to S. R. O. May 18; co. beyond criticisms. The Mock Trial by local talent to good house 23. Hopkins Trans-Oceanics co. 7.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt, and Co., managers): John Drew closed the season at the Grand 26 with Christopher, Jr. This was Mr. Drew's first appearance in Peoria, and the least that can be said is that he made a signal hit. The weather was very warm, but society was all there. Both Mr. Drew and Miss Adams received flowers and curtain calls.==THE AUDITORIUM: This house closed a few weeks ago, and it is rumored that Kelly and Gray, the owners, have leased it, but they will say nothing. The house is only partly finished.==ITEMS: During the Summer the Grand will be entirely remodeled and decorated.—F. M. Chamberlin has gone East to book attractions for the Iowa-Illinois circuit of theatres.—Mr. Murphy, formerly treasurer of the Grand, now of Springfield, Ill., was here 24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A testimonial concert by home talent May 22 to Helen Culver, contralto of the Jenny Lind Quartette, drew a large and very much pleased audience.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Hi Henry's Minstrels May 19 closed the season at this house to good house.==ITEM: Charles Smith, of this city, died 22 at Pomona, Cal. He was for many seasons on the road with his father's co., known as Will L. Smith's Concert and Pantomime co., and was successful in the role of a clown. The remains will be brought here for burial.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): John Drew in Christopher, Jr., was greeted by a good house May 18. Maud Adams shared the honors. Ethel Barrymore and Annie Irish were well received.==ITEM: John Drew and Arthur Byron are enthusiastic bicyclists, and rode from here to Janesville, Wis.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Ellen Beach Yaw co. May 19 to a fair but highly appreciative audience. John Drew 26.

MATTOON.—DOE OPERA HOUSE (Charles Hogue, manager): ITEMS: Season closed. House will be remodeled with a seating capacity of one thousand.—Work on the new Opera House is being pushed. When completed it will be one of the finest theatres in the State.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): The McNarins Comedy co. closed a week's engagement May 23 to fair business at popular prices.==ITEMS: Manager Jack Flaherty with L. J. Carter is home for his vacation.—Ross Snow is preparing to take The Modern Workman out again for several weeks' run of the county fairs.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of May 25.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Jessie Mae Hall opened a week's engagement May 25 at popular prices to fair business.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Our Dorothy co. May 25-30 to good business.==ITEM: Fred Clarke and wife returned to their home here 21, after closing season with The Old Homestead at Hoboken, N. J.

INDIANA.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Fin-de-Siecle Mandolin Club Minstrels June 1; Commencement Exercises 2 closes the house for season.

UNION CITY.—CADWALLADER'S THEATRE (C. W. Wait, manager): Musical Recital 13; the Dieffenbach Circus 11-16; Commencement Exercises 29.==ITEM: C. W. Wait has assumed the management of Cadwallader's Theatre in place of Mr. Cadwallader, who has taken the management of the Auditorium, Peoria, Ill., and Bradley Opera House, Richmond, Ind.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): House closed for the season.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Hi Henry's Minstrels 23 to good business and fair satisfaction. This closes the season here.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Hi Henry's Minstrels 22 gave general satisfaction to a good house.==ITEM: S. B. Patterson, who has managed Dolan's for the past two seasons so acceptably, both to the profession and the public, leaves here June 1 to assume the management of the Grand Opera House at Ottumwa, Ia.

FRANKFORT.—COLUMBIA THEATRE (Frank Bennefel, manager): House closed for the season.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): The Mabel Paige co. May 18-23 to fair business. The house has closed for the season.==ITEM: J. H. Dobbins is erecting a pavilion at Glen Miller Park and will give opera and comedy about twice a week during the Summer.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Nilsson's Aerial Ballet and Carnival of Novelties May 22, 23 to light business, caused by the extremely hot weather. The co. is a clever one, and the performance was highly appreciated by the audience. Billy Hart made a decided hit in his monologue, and was warmly applauded. The Buskirks, musical team; Adele Nilsson, shadowgrapher; Devere and Le Clair, sketch artists, and James Devine, trick dancer, all made favorable impressions by their clever work. The performance concluded with the Aerial Ballet, which was one of the prettiest pieces of stage mechanism ever seen here.==PAVILION: Davis' Uncle Tom's Cabin co. 25 to a big crowd. The performance very poor.==ITEMS: Harry Parkhurst has joined the Davis Uncle Tom's Cabin co.—Nilsson's Aerial Ballet co. closed their season here 23.—Billy Hart and the Nilssons left 25 for Cincinnati.—J. D. Cline returned from Indianapolis 26, where he has been attending the Bill-Posters' Convention.

IOWA.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Jenny Lind Concert co. was greeted by a fair-sized and appreciative audience May 18. The co. was one of the best seen here this season. House dark 25-30.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): Columbia Opera co. May 22 to fair business. The best opera co. which has ever played here, and a return engagement would pack the house. Si Perkins 30.

DAVENPORT.—SCHUETZEN PARK THEATRE: The D'Ormond and Agnes Fuller co. opened a week's engagement May 25.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): The High School Class of '96 May 27.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Sutorius Mandolin Orchestra gave an excellent concert to a small but very appreciative audience May 23. John Drew 27; The Wicklow Postman 4.==GRAND OPERA HOUSE (William Foster, manager): House dark 18-23.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Finnigan's Ball was greeted by a large and enthusiastic audience May 14 and gave a fine entertainment. Pinafore, put on by Professor J. H. Rheem and assisted by home talent, drew the largest house of the season 21.==ITEM: Mr. Patterson, of Logansport, Ind., has leased the Opera House and will arrive in a few days to assume control.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Emile C. Vegina's appearance here May 18, 19 was not a financial success, extreme heat and severe storms keeping people away from the theatre. Both performances, however, were exceedingly good ones and gave ample evidence of Mr. Vegina's dramatic ability and of his skill as a director. J. Randall Brown 21 to small attendance; performance repeated 24 to considerably better business.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The regular season at the Grand closed 3 with The Wicklow Postman.==ITEM: Since Manager Beall has controlled the house it has enjoyed excellent business. The past season, in spite of hard times, has been a successful one.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Ellen Beach Yaw May 22 drew an audience of fairly good size as to numbers and appreciative in character. The sweetness and purity of Miss Yaw's voice excited as much admiration as its wonderful range. Maximilian Dick's excellent violin-playing created much enthusiasm, and he was repeatedly recalled. Buffalo Bill 19.==ITEM: Manager Chamberlin is in New York city, to remain until July 15, making bookings for the numerous houses under his control.

CARROLL.—GERMANIA OPERA HOUSE (Hoeft, manager): Rebel Spy May 22 by home talent, coached by H. Kimmel, to big business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, Circuit manager, O. T. Crawford, local manager): The Boston Comic Opera co. in La Mascotte 21-23, to fairly good business, at popular prices. Large crowds were anticipated, and would no doubt have been out, had it not been for tremendous wind and rain storms, which prevailed during the engagement. The co. is small and every person is made use of to the fullest extent. The costumes are good, and the performance all things considered, was much better than was to have been expected. Etta Wade as Bettina, F. A. Wade as Prince Lorenzo and E. M. Brummage as Rocco, were the favorites.==ITEM: Chester Crawford is back home, looking forty pounds heavier, an emphatic witness to the hospitality and good cheer partaken of in Chicago and St. Louis.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark until September.

KENTUCKY.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): J. F. Weideman's Comedians May 11-13; very light business on account of warm weather; good performance. Heywood's Celebrities 21.

MAINE.

PORTLAND.—ITEMS: The report that Proprietor Tukesbury was to turn the Portland Theatre into a popular-price house next season is erroneous.—Manager Bartley McCullum, of Peck's Island Pavilion, will arrive with his stock co. June 1, and his house will present its first week of repertoire 15. His roster for this season is as follows: Leading lady, Edna Hall; second lady, Madeline Saunders, soubrette, Beatrice Ingram; old ladies' parts, Miss Anderson; juvenile ladies' parts, Miss Staley; juvenile parts, the Scott children; leading man, Howell Hansell; second leading man, William Pascoe; heavy man, William F. Canfield; light comedian, Arthur Livingstone; general utility, Norman Coonies, John Armstrong, Charles Wolcott; old man parts, Bart McCallum; pianist, Mr. Staley. George Henry will have charge of the box-office. In addition to the regular co., some of the best people on the vaudeville stage have been engaged. Lydia Yeamans Titus will probably be here the first two weeks. Among other attractions will be the Sans Werne Sisters, Mario and Dunham, Ward and Curran, the Cerito Troupe, Gus Welcome, and John T. Kelly.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House dark 18-23. Ethel Tucker and co. 1-6.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Sousa's peerless band gave a splendid concert to a highly appreciative audience. The soloists, Minnie Tracey, Martina Johnstone, and Arthur Pryor, were given an enthusiastic reception.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Graham, the wonder worker, May 21-23; fair performance to smallest audience of season. House dark week of 25.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Two Johns pleased a small house May 23; they closed the season here.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Season closed.==MUSIC HALL (W. H. Boody, manager): During this week the attaches' benefit takes place. An excellent entertainment has been provided, and everything points to a successful week's business. The bill is as follows: Joe and Phil Ott, in sketch; Hiram Fish, acrobatic performance; George and Lora Richie, in acrobatic sketch; Minnie Cline, singer; the Fielding children, songs and dances; Harland and Rollinson, in musical sketch; Hart and Walling, in a marionette act, and Griffin and Cowper, in black face work.==ITEMS: Walter T. Main's Circus played to two large houses 20.—The trial of the case of Mr. Ordway and wife vs. J. F. Fuller, in an action to recover salary for service at the Wonderland Theatre, the amount owed, the; plaintiffs allege, is $361 33. The defendant is in insolvency. The Judge allowed Mrs. Ordway's claim, but reserved decision on the rest of the case.—John F. Cosgrove, of The Dazzler, has entered suit against Barnabee, Carl and MacDonald, for alleged breach of contract in 1891, while the plaintiff was manager of the Lowell Opera House. The *ad damnum* was placed at $400.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rio Grande by amateurs May 21, drew light business. Captain Kate; or, A Night's Frolic 22, 23, by a co. including Cellie Ellis, Will S. Rising, and Frank McCoy, the latter a Fall River boy, drew small houses.==RICH'S THEATRE (Edward E. Rich, manager): Dark.==ITEM: The theatrical season is over in this city, both houses being closed until Fall.—Cellie Ellis will star next season with Charles Coghlan as leading man. A repertoire of three plays will be used, consisting of May Blossoms, Blue Jeans, and The Check Book.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Bostonians attracted the flower of the city to the matinee 21, when they presented Robin Hood with as much snap and sparkle as if they hadn't done it over 2,000 times. The War Time Wedding in the evening also drew a big house, but did not strike their local admirers as a fit successor to the immortal Robin. The new opera gives Barnabee opportunity to revive his funny old song of the man with the wooden leg, which had such vogue twenty-five to thirty-five years ago.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): House dark.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): House closed for the Summer.

MARLBORO.—THEATRE (F. W. Riley, manager): Ethel Tucker co. to poor business May 18-23. House dark week ending 30.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): House dark May 20-27.==THE EMPIRE (L. H. Gordon, manager): Dark 20-27.==ITEM: Delmore and Wilson, managers and lessees of the Empire, have disposed of the lease to L. H. Gordon.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Richard Golden as Old Jed Prouty May 25. Excellent performance to a large and fashionable audience. Greenfield Comedy Club in The Magistrate 2, closes the house for the season.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): House dark.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): ITEM: Iola Pomeroy, on account of sickness, was obliged to cancel her dates May 25-30.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Hoyt's Midnight Bell May 26. A fine audience enjoyed the exceptionally fine play.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Hoyt's A Midnight Bell, with a good co., met with a good-sized house 25, and gave a pleasing performance. Ed Redway, as Martin Tripp, the country boy, was very clever, and the quartet rendered some good selections; Mr. and Mrs. Digby Bell received a curtain call. Among the Breakers (home talent) 29.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): House closed May 26 with Richard Golden in Old Jed Prouty.==ITEM: Thomas McLarney, a member of James O'Neill's co., has returned home for Summer.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Nellie McHenry in The Bicycle Girl closed the regular season May 21 to a large house. The Court-leigh Stock co. will begin its Summer engagement 28 with My Partner.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): The Rivals was presented by the all-star cast May 20 before a very fashionable audience. The great play was worthily presented, and the pleasure given our theatregoers by such a dramatic festival will long be remembered. This attraction closed the season at Powers'.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): The season closed at this house May 23 with Professor H. L. Flint, who had a fair week's business.

FLINT.—MUSIC HALL (Oren Stone, manager): A large crowd enjoyed the concert given by the blind musicians, John and Mary McCay May 20. The Chicago Marine Band delighted large audiences 22 and matinee.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The White Crook, booked for May 20, did not appear.==CALEDONIA PARK CASINO (J. D. H. Ralph, proprietor; F. H. Knapp, manager): This place of amusement was opened to the public 21, with Chicago Marine Band as the attraction; performance very fine. The crowd was immense, having the street car line to its limit. There were 2,100 paid admissions to the concert alone. A sacred concert was given by the local band to another large audience 24.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House closed for the season.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. F. Jackson, manager): Owing to cancellation of several cos., the house was dark the past month. A New Year's Reception, a comic opera by local talent, 27, pleased a fair-sized audience. This practically closes the season.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): William Courtleigh's Stock co. opened the Summer season to crowded houses, playing My Partner May 25, Moths 26, My Partner matinee 27. The co. was received with marked favor, and it is the opinion of all that it is the best co. seen here this season. William Courtleigh made an enviable hit in Joe Saunders, and Lord Jura, W. H. Crompton, Hudson Liston, Frank Kendrick, Robert McWade, Genevieve Reynolds, Olive White, and Una Abell were also well received. The same co. will play A Dangerous Game 1, and A Ticket-of-Leave Man 2.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Nellie McHenry in her latest play, A Bicycle Girl, to fair business May 22, closing the regular season.

MINNESOTA.

BRAINERD.—SLEEPER HOUSE (H. C. Stivers, manager): Billy Marble Theatre co. 21-23; receipts good; performance fair. Dan McCarthy 28; Local Patriotic Concert 30.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Van Dyke and Eaton co. to a good business 18-June 1 at popular prices.

ST. PETER.—NEW GRAND OPERA HOUSE (Story and Hall, managers): House dark 17-24.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Bijou Players in Casey's Mishaps 23, poor performance to a poor house. Sol Smith Russell 30.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): The Bijou Players in Casey's Mishaps to poor house. Co. one of the best of the season. Columbia Opera co. 26.

DULUTH.—LYCEUM (L. N. Scott, manager): House closed for the Summer.

MISSISSIPPI.

WATER VALLEY.—VALLEY OPERA HOUSE (Herring and Crosby, managers): Heywood's Celebrities 23 to very fair audience. Dixie Minstrels, local, will give a performance in the near future.

MISSOURI.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Dramatic co. in repertoire May 18-24 to good business; co. gave satisfaction.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): House dark. Season closed.

MACON CITY.—JOHSON OPERA HOUSE (T. W. Giesselman, manager): House dark May 25. Home talent comic opera, composed of seventy-five people, 2.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Captain Impudence; or, Mixico, May 22 drew a fine house and was pronounced one of the most delightful events of the season. Primrose and West's Minstrels 2.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark May 18-23. Nothing booked.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Friends May 30; Captain Impudence 1.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Roland Reed to good business May 21-23. Edwin Royle and co. in Friends and Captain Impudence 25-27.==ITEM: Lodge No. 240, B. P. O. E., gave a social session to Roland Reed and co. 21.

NEBRASKA.

LINCOLN.—LANSING (Ed A. Church, manager): John Drew 1: Primrose and West's Minstrels 10.==THE FUNKE (F. C. Zehrung, manager): Rhea May 21 to good house. M. B. Curtis in Sam'l of Posen 22, 23 and matinee to good houses.

FREMONT.—LOW OPERA HOUSE (E. C. Usher, manager): Hamilton and Leonard co. played a return engagement May 8-21 to fair business.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. W. Davis, manager): The third week of Weston-Dow co. opened May 25 with Broken Hearts and A Box of Monkeys. Kendall, Weston, and Miss Penora shared the honors in Broken Hearts.==ITEM: The management of the Savoy Theatre of Lowell have leased Lakeview Theatre for Summer opera and vaudeville.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): The Della Fox Opera co. in The Little Trooper and Fleur-de-Lis May 25-30. Miss Fox has not the best voice in the world, but the way she uses it and the life she throws into her work never fails to make her a favorite with her audiences. Jefferson De Angelis was irresistibly funny. The supporting co. was excellent. Fair business. George F. Turner, who has been in the employ of H. C. Miner for ten continuous years, and who has been identified with the Newark house since its erection, was tendered a benefit 22. A strictly first-class vaudeville programme was given. The attendance might have been larger, but the heat had a great deal to do with it. Mr. Turner's uniform courtesy and business methods have won him many friends, and it is their sincere wish that under the new management he will be retained.==ITEMS: Della Fox and Jefferson De Angelis received many handsome floral tributes 25-30.—Thomas W. Miner will spend the Summer at Bay Shore, Long Island.—Della Fox will take a trip to Europe, sailing in June.—Jefferson De Angelis will retire to his home in Yonkers, where he will pass his vacation prior to his starring tour.—George H. Miner, youngest son of H. C. Miner, will Summer abroad.—J. Bauker Phelps has been engaged as advance agent for Della Fox for 1896-'97. Previous to starting out he will find time to enjoy himself at Atlantic City, N. J.—A. Roth, during the hot period,

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as Mercury will surely destroy the sense of smell and completely derange the whole system when entering it through the mucous surfaces. Such articles should never be used except on prescriptions from reputable physicians, as the damage they will do is tenfold to the good you can possibly derive from them. Hall's Catarrh Cure, manufactured by F. J. Cheney & Co., Toledo, O., contains no mercury, and is taken internally, acting directly upon the blood and mucous surfaces of the system. In buying Hall's Catarrh Cure be sure you get the genuine. It is taken internally, and made in Toledo, O., by F. J. CHENEY & CO. Testimonials free.

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can be found at Long Branch, N. J.—Jane Busby, formerly of Harrigan's co., is at her home in Orange, N. J.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Senior Class of Rutgers College presented their annual play May 25 before a large and highly-pleased audience. The comedy was entitled A Minister's Son, and was the joint work of George S. Hobart and E. J. Meeker, both members of the class. As an amateur presentation of an amateur piece it was certainly cleverly done, although the dialogue, for the most part, lacked expression. The story is simple in construction, with a plot in which was woven a villain, a wronged hero and heroine, and a general review of a fellow's experiences during the four years of college life, with the amusing side turned toward the audience. Willard Conger, in the title-role of Harry Vincent, a minister's son, handled the part in excellent manner, as did also Lester Inglis, who played the part of Ethel, a deacon's daughter. His make up was just about perfection. Henry Marelli deserves special mention for his clever work as Quimbo, an escaped darkey slave. The balance of the cast includes Frank L. Manning, Herbert Wyckoff, Charles S. Pool, E. J. Meeker, Charles G. Mallery, Alfred Drury, Irving L. Reed, Robert M. Pierson, Charles Poulson, W. R. Hogg, A. B. Rome, Garret Van Cleef, R. B. Whitaker, W. R. Burtis, W. V. B. Van Dyck, Rosencranz, Van Vess, Voorheese, and Gregory. At the close of the play the entire class sat down to their supper, feeling that their dramatic venture had met with decided success. J. Irving Southard and co. made their first appearance before the public at this house on 26, and proved to be the strongest repertoire co. that has been seen here. Southard has assembled what might be called an "all-star cast," as the cast below would tend to indicate. The first night's bill was Our Boys, and the presentation of the comedy was highly satisfactory to a large audience, who showed their appreciation by hearty applause. The co. includes: J. Irving Southard, late of Palmer and Brady's Trilby co., and with A. Q. Scammon; James W. Bankson, who starred last season in The Private Secretary; Harry Hines, of the Alexander Salvini co.; Wallace Henderson, of the Darkest Russia co.; Arthur Cogliser, of A. Y. Pierson's co; Charles Sullivan, late with Jane co.; Herbert Denton, of The Prodigal Father co.; F. D. Riddell, late with Walter Sanford's co.; Charles A. Loper, who makes his first appearance in the professional ranks; Eulalia Bennett, of the Cordray Stock co., of San Francisco; Jamie Grey, last with W. A. Brady's Humanity co.; Emma Salisbury Southard, late with Neil Burgess, A. Y. Pierson, and A. Q. Scammon; and Josephine Kingsland, late of the Empire Stock co. It would have been a difficult task to have assembled such a co. for the regular season, they having come together at the present time only for the pleasure and profit of a short Summer tour of ten weeks to fill in the vacation period. Last evening, 27, they presented The Private Secretary in an excellent manner. For the balance of the week, Her Fidelity 28, Nancy 29, Thalma and The Sleeping City 30.==ITEMS: Ward Bingley, of New York, who coached the Senior C'ass play last year, coached the boys for this year's piece.—The Southard co. will, in all probability, close the regular season at this house, although there is a rumor about that a benefit is to be given Manager Starkes on June 5. Mr. Starkes has made a special effort to give the patrons of the theatre good music, and has secured Loren Bragdon, who has a thorough knowledge of music, for the leader of an orchestra of a dozen pieces. He will have charge of the music for the Southard co. plays this week, and for the regular season of '96-'97 at the theatre.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Drake Promenade Band gave another of their delightful concerts 22 to a large and fashionable audience. The soloist, Rachel L. Walker, is the possessor of the sweetest and clearest soprano voice ever heard in this city. The Frelinghuysen Lancers of Newark, in full uniform and accompanied by a large number of ladies, attended the concert, and expressed themselves as being much pleased with the efficient manner in which Bandmaster Drake conducts these musicals.==LYCEUM THEATRE (A. H. Simonds, manager): The Girl I Left Behind Me 22, for the benefit of the ushers, drew a good-sized house. W. H. Sivert, Frank Richardson, Selene Johnson, and Grace George earned some well-merited applause. The rest of the co. in their respective parts were all that could be desired. This attraction closes the house for the season.==ITEM: Since Colonel Morton assumed control of the Drake House he has been fairly besieged with applications for the coming season.

DOVER.—BAKER OPERA HOUSE (William H. Baker, proprietor and manager): Sunset, by local talent, to a fair house May 30.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Uncle Josh, by local talent, to a small-sized audience May 27.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Ki mess and May Festival given by the pupils of Professor Graves 22, 23 was very largely attended. The advance sale for The Rivals performance 28 reached $4,000.==LELAND OPERA HOUSE (Fred F. Proctor, manager): The Union Minstrels and Vaudeville co. appeared 21 under the management of William P. Carlin and D. J. McCann. The principal feature was Ed Callahan as a German girl. His dialect is perfect and he is a fair singer.==ITEMS: The Mayor of St. Brieux, a comic opera which is to be sung at the Hall for the benefit of the Y. M. A. 4-6, will be a society event.—The Hollins Sisters, who have just closed their season as comic-opera singers, are visiting friends here.—The Barnum show will be here 1.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Rivals was presented May 26 before a large audience, comprising the elite of the city, who greeted the artistic work of the all-star cast with every indication of satisfaction. The play was staged in a very befitting manner. Sousa's Band occupied the house 31, and a fine attendance enthusiastically applauded.==COOK OPERA HOUSE (E. G. Lane, manager): Manager Lane has arranged with Hal Reid for a season of Summer dramatic productions, opening with Roanoke, followed by Human Hearts.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed.==ITEM: The Elks of this city give a grand ball 11, which will be the finest social affair ever gotten up here.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 18-23.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): House closed for the season.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Baptist Festival May 21; Prize Speaking 23. House closed for the season.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Wilbur Opera co. May 25-30 to only fair business; performances well received. Seaborne Mystics 1-6.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark.

HERKIMER.—GRAND OPERA HOUSE (H. Deimel, manager): Minnie Seward co closed the season here May 18-23 with very fair business, which increased nightly.

TICONDEROGA.—Theatre dark May 25-2.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The all-stars cast in The Rivals delighted a large audience (matinee only) May 27.==WIETING OPERA HOUSE (Wagner and Reis, managers): Local performance 28-30; Sousa's Band 1.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Winnett Stock co. played to good business May 25-30, presenting Passion's Slave, Wife for Wife, and The Unknown.==RAND'S OPERA HOUSE (Gardner Rand, manager): House dark.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): House dark May 21-31. Dr. Bill 1; Sousa's Band 2.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski manager): Chauncey Olcott in Mavourneen to S. R. O. May 21. The handsome actor, with his unusually good voice, touched the hearts of the large audience as perhaps no other vocalist could, and encores and curtain-calls were the order of the evening. Professor Lee, hypnotist, notwithstanding counter-attractions, opened for week 25 (return date) to the capacity of the house.

CARTHAGE.—OPERA HOUSE (J. R. Thorpe, manager): Myra Collins co. May 25-30 to capacity of the house at popular prices; performances excellent.==ITEM: The Opera House closed 30 and will be opened by C. R. Reno's co. in Joshua Simpkins Sept. 8.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Winnett Stock co. closed a successful week May 23; co. good and gave general satisfaction. Dr. Bill 4.==ITEMS: The Winnett Brothers, managers of the Winnett Stock co., will reorganize next season with a first-class co. accompanied by a uniform band and orchestra. Joseph Slaytor will be the star in a repertoire of first-class plays. Which will include The Red Mask, Under the Cuban Flag and Wife for Wife.

HUDSON.—OPERA HOUSE: The Hudson Players' Club presented A Happy Pair and 'On Change, for benefit of City Hospital May 21, 22 to very large audiences. Net receipts over $100.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Wilson Opera co. closed a week's engagement to good business May 18-23. The season closed at this house with this engagement.==BIJOU THEATRE (A. A. Pennyvesey, manager): House is dark.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): House dark May 20-28. Sousa's Band 1.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): St. Cecilia Society May 29 to S. R. O.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Chauncey Olcott May 22 to S. R. O. house and delighted audience. Nell Gwynn (opera) by Hornellsville local talent 4.==ITEM: The regular season of the Opera House closed 22.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Visible History of the Civil War, illustrated by tableaux vivant, arranged and produced by K. Hinds, of New York, given by local talent, May 28, to a large audience.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Mahan's twenty-first annual music festival week of 1.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Pirates of Penzance was presented May 27, 28 by amateur talent under the management of A. H. Barker, of Chicago, to very large and enthusiastic audiences. The success of the entertainments was largely due to Mamie Donnelly, a charming soprano singer, of Washington, D. C., who makes a specialty of leading parts in amateur performances.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The regular season was brought to a happy close by the United Commercial Travelers' Minstrels of this city May 20 to fine business; receipts, $578. The Chicago Lady Quartette 25; Ringling Brothers' Circus 1; Robert Mantell 5; Dan McCarthy 6; Edwin Milton Royle in Friends 10; Buckeye 13; M. B. Curtis in Sam'l of Posen 17; Eddie Foye in his latest laughing success, The Strange Adventures of Miss Brown, 23.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Black Diamonds by Grand Forks Dramatic Club played to fair business May 20. The members acquitted themselves very creditably. The Fargo U. C. T. Minstrels played to S. R. O. 23. Receipts at regular prices, $732.50. George Hubert, Barney Lieberg, H. B. Ashelman, William Allen, T. C. Connors, and W. F. Leech deserve special mention. The entire performance was well received. Dan McCarthy 3; Richard Mansfield 6; Milton Royle 9.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Daytonia, the conception of Mr. Feicht and produced under his personal direction, closed an eight-nights' engagement May 26; S. R. O. was the rule nightly. The play is allegorical as well as historical, and was interpreted by a most excellent cast made up of local talent only. The principal roles were in the hands of Clement Herchelrode, Harvey Conover, Arthur Rieger, Harry Pease Clegg, Harrison Roberts Daniels, Perry W. Weidner, Louise Hastings Howard, Mary Davies, and M. Grace Middleton, who well merit praise for the excellent manner with which they entered into the work. The whole performance was replete with pleasant surprises and good specialties, and won great credit and distinction to its worthy promoter and originator, whose good work was acknowledged by being presented with a handsome and costly diamond ring during the progress of the second act 23. Manager Feicht was called upon the stage and at the hands of John Stoddard, the chairman of the executive committee, was presented with the testimonial amid thunderous applause. It is needless to add that Mr. Feicht well stood the agreeable surprise and accepted the ring with thanks. The proceeds, which promise to be a goodly sum, will be equally divided between the two hospitals of our city, serving both the purpose of commemorating Dayton's centennial year and contributing generously to charity.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Coming: Phil Peters in The Old Sojer 8.==ITEMS: Manager Sauk, of the Piqua House, and Harry Hardy, the cornetist, have leased Midway Park on the electric line half way between Troy and Piqua and are erecting an auditorium to seat 1,200, with stage 30x55 feet, scenery 16 feet, painted by M. Armbruster and Sons, of Columbus, Ohio; proscenium opening, 17x30. They expect to play comic opera and vaudeville attractions at popular prices, and to open 30.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (Charles Baetz, manager): The last attraction of the season occurred May 26; the German comedy, Zwei Wappen, by a very clever co. being the final performance.==ITEMS: W. C. Clark, proprietor and manager of the spectacular and pantomime, Ben Hur, was here 27.—Cedar Point, the popular Summer resort, opens June 3. Manager Baetz has the entire season booked.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): House dark week of May 25.==ITEM: T. T. Rook, Florence Price, and Charles Leedy are here for the Summer.

EAST LIVERPOOL.—Under canvas: Keith's U. T. C. co. May 25 to a fair audience.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes manager): House dark week of May 25. Season closed.

MANSFIELD.—ITEM: The annual May Festival was held at the Congregational church May 19, 20 and was a grand success. The Boston Festival Orchestra of forty musicians, assisted by a grand chorus and a fine cast of Eastern soloists, made it the most notable musical entertainment ever given in this city.

KENT.—ITEMS: Work on the new theatre at Randolph Park is progressing nicely, and it will soon be opened. Manager Carner has engaged W. A. Moriarty, K. O. Miller, Thomas Shearer, James Leslie, Cora Ivilmont, and Jennie Burleigh for the Summer stock co., and is negotiating with several others.

GALLIPOLIS.—ARIEL OPERA HOUSE (P. T. Wall, manager): House closed for the season.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Drummer Boy, under direction of A. T. Nail, for U. V. U. benefit, to good business May 25, 26. Mystic Midgets 29, 30.

OREGON.

SALEM.—REED OPERA HOUSE (Patton Brothers, managers): Richard and Pringle's Minstrels to crowded houses 4; performance gave satisfaction. Tyndall, the mind reader, to a fair house 2; performance wonderful. Columbia Fete, by home talent 14, to big house. Hernon the Healer 18, 19 to crowded houses and great satisfaction.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Arthur Redwood in Stray Leaves to a well pleased audience 20. Stereopticon lecture 24, 25; Commencement exercises of the High School 28, 29; Hopkins, Trans-Oceanic Specialty co. June 5.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Merrymakers closed a week's engagement May 23. Mother-in-Law, Three Hats, Gloriana, Nita's First, A Glimpse of Paradise, and Uncle John were presented in capital style. With an excellent co. and a uniform price of admission of 10 cents the house was packed nightly with delighted audiences. The Merrymakers are a Summer stock co. Manager Worman has secured them for a return engagement 1-6. Charles P. Moore, formerly connected with the Alabama co., joined the Merrymakers here, and will look after the advance interests of the co.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): High School Commencement exercises May 29. House dark week of 8.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Prof. Day, hypnotist, May 18-23, drew well. His engagement was continued until 28. May Kalbe 29.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Sousa's Band Concert 21 to a large, refined and very enthusastic audience.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Kennedy's Players May 21-23, playing The Two Thieves, Tracked Down and Around the World in Eighty Days, all to fair business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Prof. and Mrs. Sage, hypnotists, 21-23 to large business.

FRANKFORD.—MUSIC HALL William B. Allen, manager): Dockstaeder Roof Garden Swells May 21-23 to fair houses, and gave a very creditable entertainment.==ITEM: Manager Allen has closed the house for the season and has the decorators now at work. Everything points to a very prosperous season for '96 and '97.

CAMBRIDGEBORO.—SAVLES' OPERA HOUSE (H. B. Wilber, manager): House dark May 25-30.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Robinson and Franklin Brothers' Circus came 15; Sousa's Band 27.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): James A. Herne's Shore Acres was presented May 21 by a capable co., giving excellent satisfaction to a large audience. Sousa's Band to big business 28.

PHILIPSBURG.—PEARCE'S OPERA HOUSE (Thomas Byron, manager): ITEM: The season just closed has been the most successful in the history of the house. Manager Byron has arranged to do the booking for the Clearfield Opera House next season.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Arrah Na Pogue by local talent May 19, 20 to good business; fine performance.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): House dark week of May 25.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Sages, hypnotists, opened for one week, May 25, and had a succession of large houses. Their seances have become town talk.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Sousa's Band May 27 to capacity of house, with a fashionable and delighted audience at advanced prices.==ITEM: The Opera House is now closed for the season.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Sousa's Band May 28 to big business and well-pleased audience. House closed for the season.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): House dark. Manager Bliven is busy booking a fine list of attractions for next season.==ITEMS: Frank S. Aldrich, treasurer of Keith's Opera House, Providence, has arrived at Watch Hill for the Summer.—E. C. Mackay is spending his vacation in this vicinity.—George H. Miller, musical director of the Sawtelle Dramatic co., was calling on friends here May 26.—Virginia Johnson spent a few days here recently.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwald, manager): Annie Abbott May 20, 21 to poor business.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (F. M. Wilcox, manager): Daughters of Ham, Ladies' Minstrels, local talent, played to big houses May 22, 23; Remenyi 12.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Best, manager): The Alton stock co. played 18-23 their second week in repertoire to good business; performances excellent. M. B. Curtis 30.

TEXAS.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Concert by vocal talent May 21, benefit of Grayson County cyclone sufferers; good attendance. The vocal selections by Arion Club, instrumental solos by Mrs. J. B. Poston and Mrs. Wilson, and singing of Miss Gartrell were the features of the evening. The Philharmonic Orchestra, of this city, assisted in the musical numbers. This closes the season, and house will be dark until September.==ITEM: Manager Eppstein has many changes in the house to make, and will thoroughly renovate it.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): House dark.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending May 23.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): John Griffiths in Faust and Fool's Revenge May 18, 19 to good business. The Brocken scene and other effects are very good. Will Smedley, a Salt Lake boy who is with the co., received much attention—curtain-calls and flowers. Frank Mayo and his delightful co. in Pudd'nhead Wilson 20-23 at advanced prices to wonderful business.==GRAND OPERA HOUSE (J. B. Rogers, manager): The Planter's Wife week of May 18 to fair business—some nights excellent. Walter Edwards made a hit.==LYCEUM THEATRE (Gates and Ellsworth, managers): Divorced May 18-22, when a split in the co. occurred, and a vaudeville bill was substituted; business light.==ITEMS: We are to have a real sure 'nuff midsummer carnival, the dates being set for July 2-4. Money has been readily furnished by merchants and others, and the affair promises to be the biggest thing ever seen in the inter-mountain region.—The management of the Grand have decided to continue their season four weeks, beginning 25, owing to the coolness of the weather.—Walter Edwards, who has been very popular at the Grand, departed after the performance 23 in order to reach Denver, where he has an engagement for the Summer at Manhattan Beach. The managers of the Grand would have gladly retained Mr. Edwards for the extra season, but contracts had already been signed when it was decided upon. Every part played by Walter Edwards has been well played; a careful, painstaking actor with the gentleness of a child and the heart of a lion; an actor who enjoys the plaudits of his friends without getting the big head; a genial gentleman and a scholar, admired socially and professionally by all who meet him. Mrs. Edwards, who has appeared occasionally in various entertainments, has a charming voice and a delightful presence. It is highly probable they will return for next season.—Frank Mayo and his entire co. filled three stands at the matinee at the Grand during their engagement here, and were so enthused by the work of Walter Edwards and Jennie Kennark in The Planter's Wife that they "worked" four hearty curtain-calls. At night they sent flowers as tokens of their regard.—The Bohemian Club entertained Mr. and Mrs. Edwards after the performance 21.—Owing to a split among the performers at the Lyceum a variety bill was substituted 22 for the play of Divorce, which had been running. The farce-comedy U and I will be put on week of 25.—H. Coulter Brinker and Charles Lothian join the stock co. at the Grand for the extra season.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Frank Mayo in Pudd'nhead Wilson to a crowded house May 19. John Griffiths in Faust and The Fool's Revenge 20 to good houses. Roland Reed in The Politician 26.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Richard Golden in Old Jed Prouty May 30; Sousa's Band 7.==ITEM: Manager Walker and wife sail for a six weeks' trip to Europe.

BRATTLEBORO.—AUDITORIUM: Season closed here May 2, 3 with Old Jed Prouty; performance not up to former years.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The season closed May 27 with Richard Golden in Old Jed Prouty.==ITEMS: The season has been quite successful, as all the mills are running full time.—Professor R. O. Goldsmith, leader of the Opera House orchestra, has just composed a two-step march.—Several vaudeville people are here awaiting the opening of the Casino Theatre, which was to have occured 27.—The Bennington and Woodford Construction co. have built an electric road into the mountain, east of this place, and have erected a theatre with a seating capacity of 600. Vaudeville and light operas will be given each afternoon and evening. A band and orchestra will be in attendance. About $40,000 has been expended on the enterprise.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: House dark May 25-30.

WASHINGTON.

TACOMA.—TACOMA THEATRE (S. C. Heelig, manager): Roland Reed May 16 in The Politician to fair business; satisfactory entertainment. Hopkins' Trans-Oceanic Star Specialty co. 18 to light attendance. The Rossow Brothers were satisfactory dwarfs, but the rest of the performance was medium—a sort of a stage circus.—ITEM: This co. was billed for a second night, but not a sufficient number attended to open up with, so the money of the few was returned.—Richard Mansfield in A Parisian Romance 21 to good house. His co. is good, especially Eleanor Carey and Orrin Johnson.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Friends to very poor business May 20. The co. was very clever and deserved a crowded house. Pirates of Penzance (local), with Essie Cambern as Mabel, 28.

SEATTLE.—SEATTLE THEATRE (P. B. Heyner, manager): Moths was creditably presented by local talent May 19. Hopkins' Trans-Oceanic Star Specialty co. did good business, although lacking the many attractive features of past seasons, 20-22. Rossow's Midgets was the chief attraction. Coming: Richard Mansfield.==THIRD AVENUE THEATRE (W. M. Russell, manager): Milton and Dollie Nobles in repertoire to good business week of 17.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Roland Reed delighted a large audience with The Politician 17; Anna Eva Fay 19-21 to fair business.

WISCONSIN.

FOND-DU-LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark May 18-23.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Evelyn Gordon co. played to packed houses and gave good satisfaction May 18-24. Beach and Bowers' Minstrels 18.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): William Owen and a good co. in repertoire of Shakespearean plays played to good business May 18-23. Their patronage was well merited. Mattie Vickers 25.==LAKESIDE AUDITORIUM (E. R. Harding, manager): House dark 18-23. Clifford Pembrooke co. 26-29.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): John Drew in Christopher, Jr., May 20 made his initial appearance before a Madison audience. The star and his excellent supporting co. were very enthusiastically received by the fairly large house.

LA CROSSE.—THEATRE (J. Straailipka, manager): Labadie's Faust co. May 19 to very small business. The co. stranded here, but finally got out of town. J. C. Lewis in Si Plunkard 22, 23 to large houses.

BARABOO.—THE GRANDE (Butler and Shults, managers): House dark May 23-30. High school commencement exercises 3.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The musical extravaganza Pocahontas was presented May 27 by home talent.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Bebee and Dare Stock co. May 18-23 to S. R. O. every night; good performance. Ellen Beach Yaw was to appear May 27, but owing to a sudden illness of slight nature her date was postponed.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): House dark May 19-25.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Hubert Labadie's Faust played to a small house May 22. Beach and Bowers to a large and appreciative audience 26.

WYOMING.

CHEYENNE.—OPERA HOUSE (Ed. F. Stahle, manager): Rhea and co. gave two performances to fair houses May 23. Roland Reed 23.==ITEM: The regular season at the Opera House closed 28. Business during the season has not been good, but promises to be better next.

CANADA.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark week of 23.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Powers Brothers, managers): House dark week of 18. Sousa's Band June 3.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Stuart Robson and his excellent co. presented Henrietta 13 to a well pleased house. Ida Van Cortland co. opened a week's engagement 25.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins and his capable co. presented In Old Kentucky to the largest audiences of the season 25-30. The piece was both staged and acted in a splendid manner.==MECHANICS' INSTITUTE (T. B. Hanington, manager): Rose Sydell's London Belles proved a drawing attraction at this house 25-27. The performances given by the co. were clean and bright, in fact the best show of its kind that has performed here in some time.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Nellie McHenry canceled engagement 25-30.==MASSEY MUSIC HALL (J. E. Suckling, manager): Stabat Mater 2.==ITEM: The improvements on the Roof Garden at the Island are nearing completion, and will be in readiness for the opening on June 1st, and Messrs. Rich and Ramsay, the proprietors, will undoubtedly be kept very busy greeting their old patrons.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Morton's Farce-Comedy co. finished their engagement 25. Sousa's Band June 3.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark May 25-29.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Pygmalion and Galatea May 25, by Woodstock amateurs, was an artistic and pecuniary success.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Madge Tucker May 11-16 to light business. Stuart Robson 19 to fair attendance and general satisfaction. Girofle-Girofla (local) 21; creditable performance to fair business. Nellie McHenry 25 to good attendance. White Crook 28; good performance to fair business.==ITEM: The excellent performance by the Amateur Operatic Association, of Girofle-Girofla, reflects great credit on F. L. Evans, leader of the orchestra of the Grand, who trained the co. and directed the performance.

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FRANKLIN H. SARGENT, President.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AMY LEE AND FRANK DOANE (Harry W. Lemon): Nanaimo, B. C., June 2, Victoria 3, Tacoma, Wash., 4, Seattle 5, 6, Portland, Ore., 8-10.
AUDITORIUM STOCK (John P. Slocum, mgr.): Kansas City, Mo., May 4—indefinite.
ADA REHAN (Augustin Daly, mgr.): San Francisco, Cal., May 18-June 6.
AUBER: BOUCICAULT: Philadelphia, Pa., May 25—indefinite.
BANCROFT THE GREATEST: London, England, June 15-Sept. 5.
BLANDE'S SUMMER STOCK: Kansas City, Mo., May 11—indefinite.
BACON STOCK: Portland, Ore., Jan. 27—indefinite.
BETTS-LOSEE (Harry Shannon, mgr.): Lebanon, N. H., June 1-6, Bethel, Vt., 8-13.
CRITERION DRAMATIC: Hennessey, O. T., June 2, 3.
COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite
CARLTON STOCK: Paducah, Ky., May 25-June 6
DAN SHERMAN (Old Dan Tucker): New York city June 1-6.
EVELYN GORDON (W. G. Collinge, mgr.): Rice Lake, Wis., June 1-6, West Superior 8-13, Two Harbors, Minn., 15-20.
FRANK SHERIDAN (Chas. Bean, manager): Stocking, Utah., June 1, 2, Ophir 3, 4, Mercur 5, 6, Lehi 8, American Fork 9, Spanish Fork 10, 11, Eureka 12, 13, Mammoth 15, 16.
FAUST (Hubert Labadie): Menominee, Mich., June 2, Escanaba 3, Norway 4, Florence, Wis., 5, Iron Mountain, Mich., 6, Houghton 9.
FRAWLEY STOCK: San Francisco, Cal., June 1—indefinite.
FROST AND FANSHAWE: Racine, Wis., June 2-4.
GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.
HYDE COMEDY: Scipps Hill, Ind., June 2, 3, New Salem 4-6.
HAL REID: Rochester, N. Y., June 1-27.
IN GAY NEW YORK: New York city May 25—indefinite.
ION CARROLL: Chicora, Pa., June 1-6.
IONO BARRETT (Josh Henderson, mgr.): Columbus, Kans., June 1-6.
JOSEPH JAY DOWLING: Los Angeles, Cal., May 4-July 11.
JOHN DREW (Charles Frohman, mgr.): Kansas City, Mo., June 4-6, Pueblo, Col., 9, Denver 10-13, Salt Lake City, Utah, 15-17, Stockton, Cal., 19, San Jose 20.
JOSIE MILES: Quebec, Can., April 27—indefinite.
KENNEDY PLAYERS: Rochester, N. Y., June 1-6.
KELLAR (Dudley McAdow, mgr.): New York city May 25-June 6.
KATHERINE ROBER: Providence, R. I., June 1-6.
LYON COMEDY: Wabash, Ind., June 1-6.
LILLIAN LUNHAM: Hart, Mich., June 2, 3 Shelby 4, 5, Pentwater 6, Ludington 8-13, Manistee 15-20.
MARIE WELLESLEY (Richard Obee, mgr.): Cedar Rapids, Ia., May 18-June 6, Madison, Wis., 8-13, Racine 15-27.
MYRA COLLINS (Kellam and Harper, managers): Governeur, N. Y., June 1-6, Canton 8-13, Potsdam 15-20.
MERRY GO ROUND: Boston, Mass., May 25—indefinite.
OUR DOROTHY: Beloit, Wis., June 1-6
OLD JED PROUTY (Harold Cox, mgr.); St. Albans, Vt., June 2.
POTTER-BELLEW: Sydney, Australia—indefinite.
RICHARD MANSFIELD: Butte, Mont., June 1-3, St. Paul, Minn., 8-10, Minneapolis 11-13.
ROBERT MANTELL (D. A. Bonta, mgr.): San Francisco, Cal., May 24-June 6.
ROLAND REED (E. B. Jack, mgr.): Denver, Col., June 1-6
ROBERT SHERMAN: Maryville, Mo., June 1-6.
SNOWDEN AND BRECKENRIDGE: Guthrie Centre, Ia., June 2, Jefferson 3, 4, Ames 5, 6.
SOUTHERN-PAICE (Ray Bankson, mgr.): Cambridgeboro, Pa., June 1-6.
SUNSHINE OF PARADISE ALLEY: New York city, May 11—indefinite.
TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.
THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Chicago, Ill., May 18—June 13.
THOROUGHBRED (Charles Frohman, manager): New York city May 4—indefinite.
THE MERRY MAKERS (Bowersook and West, mgrs.): Reading, Pa., June 8
TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.
UNCLE TOM'S CABIN: Brooklyn, N. Y., May 25—indefinite.
VAN DYKE AND EATON (C. Mack, mgr.): Eau Claire, Wis., June 1-12, Chippewa Falls 14-27
VINCENT-STREETER: Saginaw, Mich., June 1-13.
WICKLOW POSTMAN: Omaha, Neb., June 2.
WILLIAM F. OWEN (H. W. Eastman, mgr.): Fond du Lac, Wis., June 1-6.
WINNETT DRAMATIC: Buffalo, N. Y., June 1-6.
WILBUR STOCK: Seattle, Wash., June 1-27.

OPERA AND EXTRAVAGANZA.

BOSTON COMIC OPERA (F. Wade, mgr.) Beatrice, Neb., June 2-4.
CASTLE SQUARE OPERA: Boston, Mass.—indefinite.
CONRIED FRENEZEY OPERA: New York city, May 18—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.
CHICAGO MARINE BAND: Lincoln-Park-on Delaware, May 30—indefinite.
CANADIAN JUBILEE SINGERS: Burlington, Vt., June 2, Johnson 4, Hyde Park 5, Morrisville 6, 7.
DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.
GRAU OPERA (Jules Grau, mgr.) New Orleans, La., May 25-June 27.
GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.
INNES' BAND: Philadelphia, Pa., May 30—indefinite.
LIBERTY BELL (Frank L. Perley, mgr.): Boston, Mass., June 1—indefinite.
MISS PHILADELPHIA (Tyler and Askins, mgrs.): Philadelphia, Pa.—indefinite.
REBECCA MCKENZIE CONCERT (E. D. Shaw, mgr.): Auburn, Cal., June 1, Grass Valley 2, Nevada City 3, Downeyville 4, Sierra City 5, Camptonville 6, Dutch Flat 8, Truckee 9, Reno, Nev., 10, Carson 11, Virginia City 12, 13.
RIVARDE (Violinist): Spokane, Wash., June 3, Butte, Mont., 5, Helena 6, Salt Lake City, Utah, 8, Denver, Col., 10, Kansas City, Mo., 12, Omaha, Neb., 13.
SOUSA'S BAND (D. Bishely, mgr.): Oswego, N. Y., June 1, Ogdensburg, 2, Kingston, Can., 3, Ottawa 4, Montreal 5, Plattsburg, N. Y., 7.
STEINDORFF-EBERT OPERA: New York city May 18—indefinite.
WHITE CROOK (Eastern): Philadelphia, Pa., June 1-6.
WILBUR OPERA: Williamsport, Pa., June 1-6, Buffalo, N. Y., 8—indefinite.
WHITE CROOK (Western): Campbellford, Can., June 2, Belleville 3, Kingston 4.

MINSTRELS.

NATIONAL SPECTACULAR CARNIVAL (Holipeter and Mortis, mgrs.): Bloomington, Ill., June 1, 2.
PRIMROSE AND WEST: Butte, Mont., June 4-6.

VAUDEVILLE.

JACK'S EXTRAVAGANZA: St. Louis, Mo., June 1-6.
JOHN W. ISHAM'S OCTOROONS: Boston, Mass., June 1-6.
ROSE SYDELL'S LODON BELLES: Moncton, Can., June 2.

CIRCUSES.

BARNUM AND BAILEY: Hudson, N. Y., June 2, Poughkeepsie 3, Yonkers 4, Mt. Vernon 5, Bridgeport, Conn., 6.
BOND BROTHERS: Walla Walla, Wash., June 2, Pendleton, Ore., 3, Hepner 4, The Dalles 5, Portland 6.
BUFFALO BILL: Chicago, Ill., June 1—indefinite.
COOPER'S: New Orleans, La.—indefinite.
FOREPAUGH AND SELLS BROTHERS: Joplin, Mo., June 2, Pittsburg, Kans., 3, Nevada, Mo., 4 Butler 5.
RINGLING BROTHERS: Crookston, Minn., June 2, Grafton, N. D., 3, Grand Forks 4, Wadena, Minn., 5, St. Cloud 6.
TRUE AND MCVEIGH'S: Bangor, Me., June 2, 3, Oldtown 4, Passadumkeag 5, Lincoln 6, Mattawamkeag 8, Kingman 9, Danforth 10, Vanceboro 11, Calais 12, 13.
WELSH BROTHERS: Tamaqua, Pa., June 2 New Ringgold 3, Shenandoah 4-6.

MISCELLANEOUS.

A. FREDERICK COLLINS (Psychological Quintette): Waukesha, Wis., June 1, 2 Fond Du Lac 3-6, Green Bay 8, 9.
BRISTOL'S (D. M.) EQUINES: Marysville, Cal., June 1, 2 Chico 3, 4 Red Bluff 5, 6.
CANNON: Hagerstown, Md., June 4-7.
DAY (Hypnotist): Franklin, Pa., June 1-6.
NORRIS BROTHERS' EQUINES: Buffalo, N. Y., June 6.
THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Atlantic City, N. J., June 1-20.
THE LEES (Hypnotists; F. R. Lehman, mgr.): Troy, N. Y., June 1-7, North Adams, Mass., 8-13, Holyoke 15-20
UNDERWOOD: Charleston, Ill., June 3, 4, Paris 5, 6.

[Received too late for classification.]

SAN FRANCISCO.

The first week of the Daly's co. engagement at the Baldwin ended 21. The repertoire consisted of the Countess of Gucki, all the week except 21, 22, when we had The Last Word, and School for Scandal on 23. As Gucki Miss Rehan won the hearts of the large audience, and it also brought out some good work from the balance of the co. Then came The Last Word for a night or two, which again filled the house.

The School for Scandal was presented to a packed house. The seats were sold clear up to the footlights, and the orchestra was placed in the wings, but no one seemed to care.

A Trip to Chinatown co. closed their engagement at the California 23. The co. sail for Australia 28. The California is to remain closed for the next two weeks, and it is positively known now that the stock co. will open June 15 in The Home Secretary.

At the Columbia Miss Harum Scarum will be kept on the boards for the balance of the week. It was the plan of the managers to close and renovate the theatre during this week, but Amy Lee and Frank Doane have proven such a success that they will appear during the entire week. The Frawley co. open June 1 in The Two Escutcheons the first week. The sale of seats for the first-nighters opened 25, and there was a lively rush for seats.

The operatized Uncle Tom's Cabin is still on at the Tivoli, and it has proved a hit. It not only draws men and women, but nightly there is a sprinkling of children who are lost to all else except Little Eva and Uncle Tom. It is heartrending to see the way they suffer, but Hartman as Lawyer Marks, dries their tears, and Gilbert and Goldie as Sambo and Quimbo get off some good specialty work, and the little ones forget their grief for the time being. Besides the regular company, the managers of the Tivoli Opera House have scores of negroes, among whom are some good banjo players and some good voices, which take well in the plantation songs. Dellinger's romantic opera, Lorraine is to follow Uncle Tom's Cabin, in which Marie Millard, the prima donna soprano, who has until recently been with De Wolf Hopper co., will make her Tivoli debut. The Midsummer spectacle will be A Trip to the Moon, founded upon Jules Verne's great story. It was first given in San Francisco by the old California stock company, with Tom Keene, the late Alice Harrison, William Mestayer, and Theresa Vaughan in the cast.

Morosco has on the old Indian tragedy, Matamora, this week, and Edmund Collier is the star as Metamora. As the Indian hero he commands the sympathy and admiration of the audience, who last night applauded him in a hearty manner. Last night he used the scalping knife that, after much gastly service, was presented by the notorious Black Hawk, Chief of the Seminole indians, to Edward Forrest. Lesle Leigh was Oceano and put a lot of strength into some of her lines. Metamora is very elaborately staged. The piece will run for the balance of the week.

Little Lord Fauntleroy drew a large house at the Alcazar 25. Master Gustavus Levick was Lord Fauntleroy. His mother, Ada Levick, was Mrs Errol and Mr Grover was Hobbs. The balance of the cast were well fitted for their various parts.

The Orpheum made some important changes this week. The special attraction is Papinta, whose myriad dance is, to say the least, novel, and considered much finer than the serpentine dance. McAvoy and May were also very amusing, and especially did they please the gallery. Lizzie Raymond also seemed to please everybody. Golden, Chalfant, and Golden made a hit, and their whistling is particularly good. Ransome is still on, and got his share of applause, as did the other old favorites. All in all, the Orpheum has a strong bill this week, and had a big house 25.

JAMES F. J. ARCHIBALD.

DENVER.

Rhea has been the attraction at the Tabor this week, presenting Josephine, Empress of the French, and Nell Gwynne to fair houses. Rhea's ability as an artiste is conceded, and her portrayal of the unhappy Josephine is well conceived and enacted. Edmund L. O'Connor is scarcely an ideal Napoleon, copying too many of the mannerisms and too rittle of the dignity with which the character is supposed to be invested.

The Orpheum is making a bid for patronage this week with a dramatization of Calamity Jane, entitled The Queen of the Plains, in which Kate Pursell essays the leading role. The horse that she rides and which plays an equally important role with herself shares with her the honors in this "wild and woolly" production.

Rehearsals are progressing nicely at Manhattan Beach and Elitch's Gardens, and both resorts anticipate splendid openings upon Decoration Day. The Beach stock co. will play My Partner, while the Elitch co. will present Rosedale during the opening week.

Rhea was invited by a leading woman club to address them upon Tuesday 26. She graciously acceded to the request and addressed a large audience at the North Denver High School, her subject being "Napoleon." Her address was splendidly received by a brilliant and appreciative audience.

Frederick North, well known here as press agent for the Orpheum in the early part of the season, and later for the Lyceum, left for New York 23, going thither for the purpose of booking combinations for the Lyceum, which, next season, will have a popular price combination.

The Broadway offers an attractive bill week commencing 1, when Frank Mayo will be here in Pudd'nhead Wilson. Roland Reed comes to the Tabor in The Politician the same week.

A notable musical event soon to take place is the concert to be given at the Tabor June 8 by Evelyn Estes, who shortly departs for Paris to complete her musical education under Madame Marchesi. Miss Estes possesses a phenomenal dramatic mezzo-soprano voice with the wonderful range of three octaves, and her singing has created a decided furore in Denver.

F. E. CARSTARPHEN.

ITEMS FROM RINGLING BROS.' SHOW.

FORT DODGE, Ia., May 23.

Since writing you last Sunday from Peoria we have been through a flood. On Sunday night, after a very beautiful day, a terrible thunder-storm came up. It poured all night, and when we woke up Monday morning it was still raining, and the show ground was in a very bad condition, but with the Ringlings' pluck the work went on. It looked at one time as if they would have to give up. The rain came down so hard that it was impossible to send out the parade, but at 1 o'clock the storm let up a little and the large band wagon went down town, where thousands of people stood waiting in the rain to see the parade. The Ringlings, not wishing to disappoint, hustled and bought all the sawdust and straw that could be found in the city, and made the show ground as comfortable as possible. In spite of all these disadvantages we gave the afternoon performance to a well-filled tent.

It was a surprise to everyone to see the people come under such circumstances. At night it cleared off slightly, and the tent was filled again, but just as the leaping act began the heavens seemed to open, for in about twenty minutes the grounds were a flowing river of water. The boys stuck to their work until it was knee deep in the dressing-room tent, and their trunks were floating away; then the management told the large audience that it was impossible to go ahead with the performance. When they heard how the performers were working under such circumstances they gave three cheers and went home. The performers tried to dress with their trunks floating around, the boys yelling like Indians, the ladies screaming. The Nelson Family got together, and the elder gave the word "mount!" putting the youngest member of the Family three high; and so reached the cars. I saw Art Decoma with Little Bess on his back and Gertie under his arm, wading through the water. Most of the performers went to the cars in their ring costumes with their street clothing under their arms. A word of praise must be spoken in favor of the poor working men who worked all day and night in the rain and mud geting the show ready, then getting everything off the lot, not one failing to do his duty. No one knows what those men suffered that night, but the Ringlings know how to reward their faithful servants and it will come all right in good time. There is no doubt that the show would have done a big business in Peoria had the weather been fine, and as it was the business done was enough to prove that Ringling Brothers' World's Greatest Show need have no fear of any opposition. The Peoria papers the following day spoke highly of the way the Ringlings did everything in their power to make everybody comfortable under the trying circumstances and keeping their word with the public, giving two shows daily, rain or shine. By good management and hard work we left Peoria at 2:45 A. M. for our next stand, Geneseo, Ill., making a jump of eighty miles. Mike Rooney and his sister, Lizzie, lost most of their elegant wardrobe. Our business has been remarkable all week. Yesterday in Des Moines we played to over 15,000 on the day, our big tents being packed, and this with strong opposition. Matinee here (Ft. Dodge) today packed to the doors. We make for South Dakota to-night, jumping 185 miles to Sioux Falls.

ROB

ARENA.

ONEONTA, N. Y.—Franklyn and Robinson's Circus May 12.

FAIRFIELD, IA.—The Great Syndicate Show and Paris Hippodrome 15.

HORNELLSVILLE, N. Y.—Stadel Brothers' Circus attracted large crowds to the City Park May 26, 26.

FORT DODGE, IA.—Ringling Brothers' Circus showed here May 23 to the capacity of the tents. The performance was strictly first-class.

DOVER, N. J.—Sparks and Cole's Circus appeared May 29.

DES MOINES, IA.—Ringling Brothers drew two immense audiences May 22. The circus is one of the best that has visited this city in several years. Sells Brothers and Forepaugh appear 23.

JOHNSTOWN, N. Y.—Sautelle's Circus May 23 drew two large crowds; performance good.

LEADVILLE, COL.—The Adam Forpaugh and Sells' Brothers' United Shows will be here 24.

GRAND FORKS, N. D.—Ringling Brothers' Circus 4.

ELMIRA, N. Y.—John Robinson and Franklin Brothers' Shows 3.

ADDIAN, MICH.—J. H. La Pearl's One-Ring Railroad Show comes 4.

WILLIAMSPORT, PA.—Robinson and Franklin Brothers' Circus 2.

GRAND RAPIDS, MICH.—Forepaugh and Sells' Circus exhibited to fair business May 25.

RACINE, WIS.—Lemen Brothers' Circus comes 6.

PUNXSUTAWNEY, PA.—Robinson and Franklin Brothers' Circus May 20, to big business afternoon and night.

DECATUR, ILL.—Sipe and Dolman's Dog and Pony Show May 21, 22, to good crowds and general satisfaction.

NEW LEXINGTON, O.—McCormick Brothers' Circus May 21, to very large audience at both matinee and evening; performances satisfactory.

TYRONE, PA.—Robinson and Franklin's Circus May 23 drew large crowds both afternoon and evening. W. H. Harrison, formerly with Main's show, and who is now with Robinson and Franklin, stopped over Sunday and shook hands with his many friends here.

HARRISBURG, PA.—Norris Brothers' Equine and Canine Circus had good business week beginning 25, and gave a popular and interesting show. The outfit is cleanly in every respect, the furnishings being so much better than the ordinary tent show as to excite admiration.

PORTLAND, ME.—Walter Main's Circus June 1; Barnum and Bailey's July 31.

GRAND JUNCTION, COL.—Walter Main's Show have canceled their Western tour.

PHILIPSBURG, PA.—The John Robinson and Franklin Brothers' Combined Shows gave a fine exhibition May 22 to large crowds.

SIOUX FALLS, S. D.—Ringling Brothers' Circus did an immense business May 25.

JOPLIN, MO.—Adam Forepaugh and Sells Brothers' Consolidated Circus 2.

ROCKVILLE, CONN.—Goodrich Wagon Shows May 30.

WEST SUPERIOR, WIS.—Ringlings' Circus 9.

OBITUARY.

J. A. Fries, well-known in the profession, died on Sunday last in this city. He will be buried from Roth's undertaking rooms, Thirty-ninth Street and Seventh Avenue, on Tuesday at 12 o'clock. A few years ago Mr. Fries was a familiar figure in theatrical circles as a collector of programmes, autographs, photographs, paintings, books, and souvenirs of all kinds. His collection was one of the largest and most valuable extant. Mr. Fries formerly kept a small restaurant near the Grand Opera House in St. Louis. Here his hobby developed, and when he came to New York in later years to establish himself in a new business, he was already in possession of a priceless lot of theatrical curios gathered together through the most persistent and tireless industry. In New York he had still greater opportunity for the accumulation of theatrical trophies, and when he finally tired of his hobby and announced his intention of selling the collection, he found plenty of willing purchasers. Augustin Daly, Peter Gilsey, and Evart Jansen Wendell bought, between them, Mr. Fries' entire lot of relics.

G. E. Moulton, of the National Trio, died at his residence in New York city, on Decoration Day. Twelve years ago he made his debut with his partner, F. D. Bryan, at Drew's Museum, Cleveland, O., and they joined the Liza Weber Burlesque company. He was one of the National Four eleven years ago, and played in vaudeville until 1888, when he and his partners took out their own company in Wild Oats. The following season he organized the National Trio with F. D. Bryan and Nellie Forrester. This team was successful up to the time of his death. He was also a partner in several theatrical ventures which were more or less successful. He was a member of many lodges, and leaves a daughter nine years old.

Kate Field, whose versatile talents were devoted to the lecture platform, the stage, and journalism, died in Honolulu of pneumonia, last week, at the age of fifty-six. She was the daughter of Joseph M. Field, an actor of English birth, who in 1852 managed a theatre in St. Louis. Miss Field achieved some fame as a writer, before she ventured to go on the stage in 1874 as Peg Woffington, at Booth's Theatre, New York. During her brief career as an actress she was seen to the best advantage as the injured heroine in The Gilded Age. Among the books she published were "Adelaide Ristori" (1868), and "Charles Albert Fechter" (American Actor series, 1882). She also published a comedy called Mad on Purpose.

Marion Earle died on May 27 at the New York Cancer Hospital of cancer of the heart. She was buried in the Actors' Fund plot on Friday last. Miss Earle was of English parentage and had been a member of the theatrical profession since childhood. She was with Nat C. Goodwin's company for several successive seasons, and had also traveled with Potter and Bellew and other standard attractions.

Viola Wray Crosby, an actress well known to many professionals and playgoers, died at her residence in this city last Sunday. She was buried by the Actors' Fund in its plot at Evergreen Cemetery.

Born.

STEINDORFF.—On Sunday, May 31, in New York, a daughter to Mr. and Mrs. Paul Steindorff.

Married.

DOEME—NORDICA.—Zoltan F. Doeme and Mme. Lillian Nordica (Lillian B. Norton), at Indianapolis, May 27.

Died.

CROSBY.—Viola Wray Crosby, at New York city May 31.
EARLE.—Marion Earle, in New York, on May 27.
FIELD.—Kate Field, aged 56, at Honolulu, of pneumonia.
MOULTON.—G. E. Moulton, at New York city, May 30. Funeral services at Masonic Temple, Sixth Ave. and 23d Street, June 2, at 3 o'clock P. M. Friends are invited to attend.

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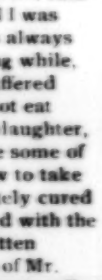

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RIPANS TABULES

Mr. L. A. Rocher is a farmer residing about three miles out of Colon, N. C. His home is somewhat in the back woods. In an interview with Mr. S. T. Godfrey, a correspondent of the *Telegram* and *Sunday Times*, Mr. Rocher, on the 17th of June, 1895, said: "I am 61 years old, and until I was nigh unto 59 years old, I was always well and peart, then for a long while, and until last February, I suffered with indigestion and could not eat anything hardly at all. My daughter, who lives in the city, sent me some of Ripans Tabules, told me how to take them, and they have completely cured me. My wife is now troubled with the same complaint, and has written daughter to send some more of Mr. Ripans medicine. I want you to tell everybody how I got cured, for it is a blessing to humanity.
"(Signed), L. A. Rocher.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Theatres Closing in London—Wyndham's New Play, Rosemary—News.

Special Correspondence of The Mirror.

LONDON, May 22, 1896.

When just about to seal up my letter last week, I had occasion to mention that a sudden heat wave was threatening to make havoc of

JENNIE ROGERS.

the theatrical and variety receipts in this city, to say nothing of the provinces. Since then, alas, these threatenings have become more pronounced, and the "slump" has not only made the bad business with bad plays much worse than hitherto, but has also seriously affected the better business which has ruled with the good plays—such few thereof as there are around.

After my last week's remarks concerning A Matchmaker, you will probably not be surprised to hear that, notwithstanding the artful touches of azure imparted to its dialogue and incidents by the lady authors thereof (Clo. Graves and Gertrude Kingston) that play received last Friday night, just after I had mailed you, a week's notice to quit from the Shaftesburys—and it has quitted to-night—thereby adding yet another to the many failures experienced by the many managers of that handsome but hitherto unfortunate playhouse.

Likewise, The New Baby, an equally cerulean, but far inferior piece of workmanship, has been taken out of the Royalty cradle. It appears, however, that some extra lease of life may be vouchsafed to this sickly youngster by sending it to tour around Sundry provincial crèches. Arthur Bourchier, who I understand comes anon to America, with his wife, Violet Vanbrugh, has resolved to try at the Royalty on or about June 2 another English version of Divorçons, viz: the one prepared by Herman Merivale and alluded to by me last week. Should this version of the often adapted comedy fail to recoup the Royalty management for the losses caused by The New Baby, the said Bourchier will haply revive the late Samuel Foote's comedy based upon a similar play by Racine, and entitled The Liar. I should not be surprised, by the way, if on your side as well as ours there should be found numerous stage-players qualified in many respects to enact this character. Of course, no journalist could possibly hope ever to attain anything like such qualifications as are here alluded to. At least, not on your side!

Another play to be shifted, at least for a time, is the herein-before-mentioned Clo. Graves' bright but unequal comedy, A Mother of Three, produced only a few weeks ago at the Comedy. This theatre will then, for a short season, pass into the hands of M. L. Mayer, who will run the great and only Sarah Bernhardt in a round of her most Sarah-like characters. This will make Mayer's twenty ninth season of French plays in London. It is stated that A Mother of Three will return to her triplets at the Comedy after Sarah has departed thence. But time (and small bills) will show. For my part, I should not be surprised to find Comyns Carr again resuming management of this theatre in connection with Herbert Waring, an excellent actor, who is playing the Black Elphberg in The Prisoner of Zenda at the St. James' Theatre, and who recently, with more slap-dash than sense, gave a lecture at the Playgoers' Club, denouncing audiences for not behaving strictly as he (Waring) graciously condescended to think that they should behave!

The "slump" has, I am sorry to say, seriously affected even Madeline Lucette Ryley's delightful little comedy, Jedbury Junior, with which Manager Fred Kerr appeared to be going so strong at Terry's. Only a week or two ago it seemed as though Jedbury Junior would continue in possession so long that landlord Edward Terry would not get a chance of returning to his theatre this year. And now, lo! the last week of Mrs. Ryley's play is announced, and it appears likely that Terry, instead of touring, may resume possession, and try a couple of plays he recently tested on tour, viz., Love in Idleness, by Louis Napoleon Parker, and Q. Q., by H. T. Johnson. This is also the last week of Mrs. Ponderbury at the Court, whereunto she was recently shifted without the "Past," which was in her title at the Avenue. Mrs. John Wood, who has been playing the name part at the Court, will migrate therewith on Monday to the Grand Theatre, Islington, thereby making her first appearance in the North of London. Meanwhile the Court will, as I predicted last week, be acquired (for a short season anyhow) by that Belle Americaine, May Yohe, otherwise Lady Francis Hope, sister by marriage to the Duke of Newcastle. Lady Francis will commence proceedings at the Court with a revival of Nitouche, which, it will be remembered, was first produced in London by Lotta during her ill-fated season at the Opera Comique.

Even the Gaiety, and eke the Lyceum, have also "felt the draught"—or rather the heat. The Gaiety management, of course, cannot grumble much hereat, for The Shop Girl, certainly one of the best specimens of its now numerous class, has run for nearly a year and a half. George Edwardes is for the moment undecided whether to follow this piece with a musical but more dramatic play. The Clergyman's Daughter, which he is now running around the country, or with an adaptation of a Viennese farcical comedy which deals largely with the life and adventures of circus folk. If the first-named piece is chosen, Edwardes and Company will, after much arguing pro and con, change the name thereof.

The weather's effect upon the Lyceum has caused the notification of the withdrawal of that strong but sombre play, For the Crown, and the hurrying forward of the new version of Sudermann's Heimat the production of which Forbes Robertson and Frederick Harrison has for some time contemplated. This version is by the aforesaid Louis Napoleon Parker, and will, like the versions played by la Bernhardt and la Duse, be entitled Magda. With this production R. and H. will doubtless finish their present tenancy of the Lyceum. This theatre will, after a short summer-tide lull, be of course required of Landlord Sir Henry Irving, who will, after a few weeks' tour, ending on Independence Day, produce Cymbeline, King of Britain. Where Forbes Robertson and Frederick Harrison will again join managerial forces is not yet decided, but it seems more than likely that they will rejoin them at some theatre farther West, until a new playhouse can be built. Meanwhile Harrison has arranged, and all but signed, to become managerial partner with Cyril Maude, the clever husband of the clever Winifred Emery, at the Haymarket when Beerbohm Tree quits it to take possession of his new theatre, Her Majesty's, across the road, exactly on the site of the old Her Majesty's.

By the way, it has been stated by several of those who thought they were in the know, you know, that Tree would open his new house with an adaptation of the smart but somewhat eccentric Marie Corelli's Sorrows of Satan. But Tree, who ought to know, says that he will start there with a grand revival of Julius Cæsar, which is by an author who is perhaps nearly as important as Marie considers herself to be.

Meanwhile, there are threatenings as to another Shakespeare boom: namely, a cheap priced venture to be run at Old Drury by Sir Augustus Harris and Ben Greet, with B. G.'s own touring Shakespeareans. At the moment of writing, however, there are tidings of a revival of East Lynne at Drury Lane, where Jo, with Jennie Lee and company, finishes next Wednesday. Also, I have just learned that the now ubiquitous Sir Augustus Harris has taken the Avenue in order to produce thereat a new play that was originally "made in Germany."

The picture sent this week is an excellent likeness of Jennie Rogers as the lady journalist in The New Barmaid, which still runs merrily at the Avenue, with no sign of weakening.

Last week it was my fate to tell and yours to hear of two more Trilby pieces, viz: Nelle Ganthony's set-to-music selections from Du Maurier's novel and a travestie of the Potter made drama as represented by Beerbohm Tree's company at the Haymarket and Charles J. Abud's three or four "authorized" companies on the road. The travestie was a thing tried a few days ago at Richmond Surrey on the banks of the silvery Thames, which really does begin to be silvery about this point, where the tide of the "London River" ceases. And I hinted at still another travestie by "local talent."

This latest enormity was produced by the amateur actors of the Architectural Association, who every year give off a play of some kind in order to relieve their respective chests of sundry grievances accumulated during the year. The A. A. men's burlesque spoofed one into sampling it, as it were, because it was called The Celestial Institute, which, of course, gave no hint of Trilbyism to the unsuspecting. But, alack-a-day! when we got there we found that, although the dresses and scenery were ostensibly Chinese, all the chief characters were Du Maurieresque. Thus Little Billee, a true-hearted A. A. student, ever accompanied by those other A. A. students, the Laird and Taffy, had followed his own darling Trilby to these celestial climes only to find that Svengali, hypnotizing the Architectural Institute's Committee, had been made president of the Institute, which he henceforth ran upon commercial, and even co-operative, principles. Of course, all was anon set right, and after Svengali and the other chief architects and plotters of these woes had been scrutinized through and through by means of a Roentgen X ray camera, they were incontinently chucked, as our Marie Lloyd and Bessie Bellwood would euphemistically say. Little Billee was then made president of the Institute, and was given in marriage to Trilby, and, it is to be hoped, lived happily ever after.

Last week I expressed my opinion, based on not utterly unimportant data, that although Charles Wyndham's production of Rosemary at the Criterion had been more than once postponed, it was not unlikely that even further postponements might intervene, owing to an apparent reappearance of the recent illness of Charles the Cheerer, for Cheerer he certainly is—always supposing he does not wander, as he sometimes does, into the realms of romantic drama. Happily, however, Wyndham the Winsome did not suffer from this reappearpeurance. (Yes, I know I ought to say "recrudescence," in these "culchawed" days, but I shan't.) Therefore, C. W. was able, after all, to produce and to appear in the long-time promised play, Rosemary. This play is the work of the once again mentioned Louis Napoleon Parker and his continual collaborator, Murray Carson, actor, and a charming play it proved to be. Somewhat strained, perhaps, as to its last act, but delightfully romantic all the time.

The period chosen is the day of the coronation of our Queen (here's her health!). Sir Jasper Thorndyke, a middle-aged but genial country gentleman, the owner of Ingle Hall, offers the hospitality thereof to a romantic young couple, viz:—William Westwood (21) and Dorothy Cruickshank (18), whose carriage has broken down while they are eloping. After making them comfortable, Sir Jasper presently happens on Dorothy's parents, who are in full pursuit and whose vehicle has also met with a mishap. Not knowing of their relationship to the fugitives, he also offers them the shelter of Ingle Hall. Hence alarums and excursions appear to be imminent. But Sir Jasper finds means to reconcile all parties, who each regard him as the best of friends, and he anon takes them all to London to see the Queen crowned.

But with this seeming peace comes danger, for Sir Jasper, thrown over-much into the society of the guileless little Dorothy, who habitually confides in him, falls desperately in love with her. So much so in fact that things presently look very dangerous for all concerned, when Sir Jasper is sharply brought to his senses by his old *fidus achates*, an aged professor, who warns him of the evil ahead and of the blight he (Jasper) is about to bring on two young lives. Then does the awakened Jasper allow Dorothy to "pass out of his life" as it were, and the young couple settle down amicably.

The last act takes place fifty years later when Sir Jasper, coming to London during the celebration of the Queen's Jubilee (1887), visits the same room in the same hotel where he parted from Dorothy in 1838. He is now nearly ninety years of age, and here, by the aid of a piece of rosemary left there half a century ago by the long dead Dorothy, he conjures up visions of her sweet form and then drifts into a sort of semi-imbecile dream as the curtain falls.

Wyndham has never played with more subtle art nor more true nature than as Sir Jasper; though he is not quite so finished as the old man as he is in the earlier part. Sooth to say, although we have several fine actors who have of late years attempted old men characters (Willard, Alexander, Terriss, Wyndham, etc.), none of them have yet arrived at anything near the finish of Irving. He is older and had more experience you may say. Yes, but not much more so than Wyndham. In Rosemary, which, as you will see, is, as Ophelia reminded us, for "remembrance," Wyndham is splendidly helped by "Jack" Barnes as the professional friend who reawakens him to his better self, and in the other parts the chief scorers are: Alfred Bishop, as Old Cruickshank; Mary Moore, who looked delightful, as Dorothy ditto; Annie Hughes, as a serving maid, and James Welch, a quaint little comedian, as an old Postboy. In short you may take it from me that Rosemary is one of the most delightful and refreshing plays we have seen for some time. Ah! if all Criterion plays had always been as pure and innocent!

GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

[Special Correspondence of The Mirror.]

PARIS, May 22, 1896.

Yesterday, the debut of the season of out-door amusement appropriate to the feverish Summer time was officially recognized by the opening of the regular military concerts in the various accessible and inaccessible squares and gardens. Monsieur le General Saussier, Military Governor of Paris, is the high and mighty personage whom we have to thank for this timely intervention. Last evening thousands upon thousands of poor devils, with harmony in their souls and nothing in their purses, listened rapturously to the capital playing of the different bands—all most excellent—and one or two more hours of countless wretched lives were shuttled out of the way, and a host of burdens made lighter for the time being. Blessings be upon the head of Monsieur le General for that, by his orders, he has done more in a single night for the salvation of humans than many a shaven priest has done in years. Music hath charms to soothe a ruffled mind, to lull a troubled breast, to tame a rampant conscience, and the volumes of sincere applause that greeted the efforts of each individual band spoke untold things for souls sustained and labors lightened through the voice of melody.

As an echo of this most grateful dispensation of Monsieur le General was the grand charity concert undertaken in aid of the Parisian industrial schools, this very afternoon, at the Hotel Continental, under distinguished patronage and with flattering success. Among those who freely gave of their talents to this worthy cause were Mesdames Stella Corva, of the Theatre Lyrique; Vuillaume, a pupil of Madame Krauss; Personne and Odyle, of the Conservatoire; Ragani, of the Renaissance; Bertil, of the Theatre Cluny; Messieurs Brasseur, of the Theatre Monnaie, Brussels; De Clauzens, of Monte Carlo; Bousseagol, of the Opéra; Leserre, of the Chatelet; Bourlinski, of the Concerts; Colonne and Rosemburg, of the Conservatoire. MM. Raye and Marty were the capable accompanists. No more delightful recital of Chamber music has been heard in Paris in many a long day, and a handsome sum was realized for the industrial schools.

Speaking of charities, a decision just rendered by the First Chamber of the Civic Tribunal, presided over by the distinguished legist, Poncet, has largely benefited those admirable institutions, the Assistance Publique, and the Œuvre de l'Hospital de Nuit. When Léonde Leblanc, the popular actress, passed away, it was discovered that she had bequeathed a generous sum to each of these charities. But the *Syndic* of the famous Pellorce bankruptcy got out an attachment upon the property of the deceased, averring that Mlle. Leblanc was debtor to the Banque Centrale de Crédit, then in liquidation, in the matter of 562,500 francs, explaining that the actress had subscribed for 1500 shares in the Banque, and had taken only a quarter of them. The wise Court decided, however, that this obligation on the part of Mlle. Leblanc was not proven, stating that it was only reasonable to presume that, if she had really owed the money, it would have been claimed before her demise, which occurred prior to the Banque's unfortunate collapse. This argument being unanswerable, the attachment upon the estate was promptly annulled, and the worthy beneficent institutions first mentioned profited accordingly.

Maurice Bernhardt, son of the only and divine Sarah, and also editor of a more or less meritorious periodical called *Nineteen Hundred*, to which the mother and divinity contributes whenever she likes, has come to the fore as the unintending proprietor of a mad dog. Editor Bernhardt owns a kennel of valuable canines, one of which is a huge Danish hound of irreproachable pedigree. This ponderous beast, normally of an amiable and gentle turn of mind, became hysterical one fine day last week, and proceeded, without warning or provocation, to bite certain inoffensive persons who happened to encounter him upon the public highway. A boy of fifteen years, a neighbor of Bernhardt's, was severely bitten in several places, and the fool dog was suspected of rabid proclivities. A view halloa was given, a chase commenced, and the errant animal was soon ensnared by a heroic minion of the law. The veterinary of the Prefecture of Police now has the luckless canine under observation, and upon his verdict depends the fate of a blue-blooded Dane. How fortunate it was that the great Sarah was out of the country when the outbreak occurred! Imagine the horror if she had been bitten by her son's mad dog! Oh, it is too dreadful even to contemplate!

A vague rumor has been going about of late concerning Playwright d'Ennery. The report had it that the estimable concoctor of melodramas, in his will, provides a legacy of two millions of francs for the Société des Artistes Dramatiques. A newspaper reporter interviewed d'Ennery on the subject, and the playmaker, after first denying the rumor, went on to admit that it was true, though it was his wife who was bequeathing the money, and the details of the matter were not yet definitely arranged.

A lively discussion is raging in the local newspapers regarding the absurd but inevitable high hat, or, as it is called in these parts, the tall hat. An Englishman of some title or other set the ball rolling, and letters, interviews, and editorials have followed in shoals. The actor has now been solicited for his views. Le Bargy the elegant, of the Théâtre Française, delivered himself thus, getting in a word about the necktie:

"Why should the tall hat be done away with? It is the only headdress for chic folks, on account of its fragility. I like it for the incessant care it demands. It has been stigmatized as ungraceful. I don't consider it so. I think it harmonizes very well with the cut of our clothes. In any case, the shine of the silk is far more pleasing to the eye than the deadness of the felt. Let us keep the tall hat, and if we must absolutely change something in our attire, let us do away with the white tie, which forms no contrast with the shirt. I must say I like a tasteful necktie. I assure you, I by no means merit the reputation for elegance that has been thrust upon me. I have simply endeavored to dress according to my parts. On the stage, whenever one departs from black clothes, one runs the risk of making a great mistake. Dark gray is the most that one can safely adopt. But black is very sombre. In order, therefore, to strike a bright note, I have always had recourse to the scarf, varying the form and color according to circumstances."

The modest Guitry remarked: "Your question embarrasses me somewhat. To my mind the ideal hat is the one that covers my head best. As for the 'stove pipe,' I am convinced it will always remain in fashion. Dandies will always wear it, because it requires so much care. Every one wears it but you recognize the social status of the wearer by the make and quality of his hat. As long as I remain on the stage I shall wear there what I see in the streets, for the theatre is nothing but the reflection of real life."

All of which is not encouraging to the hat reformers, but they keep on with their crusade, nevertheless. One of the annual reviews is to put on a satire upon the new movement, and this will probably settle the trouble at once forever.

The Cercle de l'Union Artistique enjoyed a fête at their clubhouse, last Sunday, when the second act of Spontini's opera, La Vestale, first performed in 1807, was revived. Madame Caron was most successful in the leading part, being well supported by Mlle. Beauvais, MM. Alvarez, Delmas, and Douvillier. The third act of Coppelia, never before given, followed, and in it the bewitching Italian ballet dancer, Zambelli, made an auspicious debut. This act is practically nothing but ballet, and seems to harmonize illy with the action of the opera in spite of Leo Delibes' original, and beautiful music.

A. M. M.

THE STAGE IN AUSTRALIA.

(Special Correspondence of The Mirror.)

MELBOURNE, April 15, 1896.

The much talked of Trilby made her appearance at the Princess Theatre on Easter Monday and scored a great success, the beautiful theatre being packed. Reuben Fax as Svengali, Edith Crane as Trilby, George Webster as Little Billee, Hubert Carr as Taffy, Charles Canfield as The Laird, Jennie Reiffarth as Madame Vinard, and Mr. Harwood as the Rev. Thomas Bagot all acted admirably. Trilby is certain to be a success, and will have a very long run.

The Theatre Royal was packed from floor to ceiling on Saturday, April 4, to witness the great drama, The Enemy's Camp. Harrie Ireland as the heroine, and Fitzmaurice Gill as the villainess, played with marked success. Harry Plimmer made a very good villain. J. Sweeney and Minna Phillips caused much merriment throughout the play. The Enemy's Camp should hold the boards for some time to come.

The Lancashire Lass replaced His Natural Life at the Alexander Theatre Saturday, April 4. The piece was excellently mounted and the scenery beautiful, John Little being the artist. Messrs. Glover, Dobson, Wilson, Forbes, and Dan Barry, Ada Lawrence and Miss Duggan, were among the principal actors who made the play a success.

After the Sydney season, Brough and company will tour Queensland.

The popular veteran, Mr. Cathcart, has been engaged for the Potter-Bellew season.

The Opera House has been packed each night to witness Harry Rickard's company. Ada Colley, Alma Grey, Wallace King and Frank Wyatt contributed their various items with success. The chief attraction was Mr. Godfrey in his new sketch, The Night Alarm, one of the sensations of which was the rescue of a woman and child from a burning building by Mr. Godfrey. James Bain, the Lenton Brothers, and a host of others contributed to a highly interesting programme.

B. Aspinall has been engaged as leading man in Haye's Dramatic company, which will shortly tour the provinces.

The Herman Dramatic company, in conjunction with Frank Clark's All Star Variety Show, will shortly open in Melbourne in Uncle Tom's Cabin.

Maggie Moore's proposed visit to America will be made in two or three months.

Alfred Dampier opened at Bendig's on Easter Saturday.

Manager Westmacott, of the Theatre Royal, is to give the public a number of sensational dramas, including The Work Girl, Pat, and The Lancashire Lass.

Scott Inglis has been engaged for the Potter-Bellew company during their Australian tour.

The Trilby company arrived in Melbourne on Good Friday night at eleven o'clock. On Sunday night the company had a full-dress rehearsal, which terminated at two o'clock Monday morning.

JAMES M. ROBISON.

GOSSIP IN HAWAII.

[Special Correspondence of The Mirror.]

HONOLULU, May 15, 1896.

Cora Urquhart Potter and Kyrle Bellew passed through here yesterday *en route* to the colonies. I called at the hotel last evening, and they seemed more than pleased to meet a representative of THE MIRROR away out here, as they said, "out of the world." They were in the very best of spirits and, as Mrs. Potter told me to tell you, they were both "well and hearty." Mr. Bellew has promised to write me from Australia, if they purpose returning this way, in order that I may arrange dates for them here, where they could do a big business.

The circus is still doing well, and is to receive a lot of new performers by the next steamer.

The stage carpenter and the scenic artist for the new house have arrived from the coast, and are busy going ahead with the building of the house and stage.

CHARLES D. WILSON.

NOTES FROM ABROAD.

At a recent sale in London, a portrait of Mrs. Jordan brought 78 guineas, and one of David Garrick 64 guineas. Another picture, by Gainsborough, which was sold for 12 guineas in 1847, as a likeness of Miss Farren, and is said to be a portrait of Madame Bacceli, a famous dancer, brought 780 guineas.

A supplementary matinee of Le Premier Marl de France was given at the Paris Cluny Theatre on Ascension Day.

A benefit will be tendered to Kate Vaughan at the London Gaiety, June 9, with the Prince of Wales as a patron. Among those to participate

are Harry Monkhouse, W. S. Penley, Rutland Barrington, Edward Terry, Henry Lee, William Terriss, Arthur Roberts, Seymour Hicks, Florence St. John, Letty Lind, May Yohe, Mabel Love, Ellaline Terriss, and Beerbohm Tree and his company. Ivan Caryll, Francois Cellier, John Crook, and Meyer Lutz will conduct.

Clarence Eddy has followed the example of Alexander Guilmant in giving recitals at the Paris Trocadéro. Rose Ettinger and George Holmes are the vocalists.

Comedian Silvain, of the Comedie Francaise, and Louise Hartmann, a pretty Parisian actress, were married at Asnières, May 28.

Le Petites Femmes, a new vaudeville by Sylvane and Edmond Audran, is announced to succeed Dindon at the Palais Royal, Paris, in the Autumn.

After the production of Paul Meurice's new version of Hamlet, Octave Feuillet's Montjoye will be given at the Comedie Francaise.

It is now announced that Calve will not sing this year at the Paris Opera Comique, but will sail for America after a season at Covent Garden, London.

Madame Segond-Weber appeared for the first time as Agrippine in Britannicus, and in Les Plaideurs at the Paris Trocadero, May 21.

Maurice Donnay's Amants has passed its 150th performance at the Paris Renaissance.

Matinees have been suspended at the Paris Vaudeville and Gymnase during the hot weather, and the Bouffes Parisiens is closed for the Summer.

Le Dermier Bandit, a story by Emmanuel Arene, has been made the subject of a comic opera by Georges Montorgueil and Samuel Rousseau.

Sibyl Sanderson, now at Lake Como, will sing in Paris in the early autumn before appearing in St. Petersburg before the Imperial family.

Valmy, a new historical drama by Mahalin, will follow Nana at the Paris Menus Plaisirs.

Hans Olden's play, Meine Officielle Frau, said to be an adaptation of My Official Wife, has been forbidden at the Carl Theatre, Vienna, the authorities fearing that the plot would offend Russia.

Ellen Terry's father died while Miss Terry was on the ocean en route for home. The sad news was communicated to the actress upon her landing in England on May 26. Benjamin Terry, father of the famous Terry children, was himself an actor, and was 77 years of age.

Henry Irving and Ellen Terry assisted in an entertainment on board the *Teutonic* May 25, when $450 was raised for seamen's charities.

Alterations at the Paris Opera Comique are under way.

Paderewski has canceled his english engagements, and will rest until Autumn, suffering from exhaustion and insomnia as a result of his American tour.

At the recent annual dinner of "Ye Blarers" in London, Dramatist Dodson presiding, a lady and a gentleman in full evening dress arrived on a tandem bicycle.

Michael Morton's comedy, The Leading Lady, was performed for copyright purposes in London May 8.

Adelina Patti sang in London, at Albert Hall, May 12.

Villa Frankreich, by Julius Mathis, and The Last Word, by Franz von Schonthan, have failed in Berlin.

Dorothea Baird and H. B. Irving, son of Sir Henry Irving, will be married in July, it is said.

The Lady of the Lake is to be elaborately revived in Scotland.

Edgar Smart, the Svengali in one of the English Trilby companies, died at Rochdale recently of heart failure induced by pneumonia. He was a son of the late Henry Smart.

George Edwardes' daughter Dorothy has made a successful debut in London in imitations and songs.

James Knott Bradley, the English actor, died May 5, and was buried, in the presence of many professionals, at Bawdon, Cheshire, May 9.

Katie Neville, Gertrude Warden, Beatrice Beatty, Sydney Fairbrother, Gwendoline Petworth, Blanche O'Doyne, Nelly Maude, and T. B. Thalberg are new members of the English Actors' Association.

An Australian paper records this message sent by an antipodean manager to one of his actors. "My dear sir—Your performance last night was so bad that several deadheads have written demanding that their names be removed from the free list."

Dr. Johnson, a one-act play by Leo Trevor, based upon an incident in the life of Dr. Samuel Johnson, was produced at Richmond, England, May 11, with marked approval.

A bazaar in aid of the Royal Eye Hospital, Southwark, was recently given in London, many players presiding at the booths.

Theatrical cricket teams are the rage in England. The Sign of the Cross company recently beat the Cheltenham Town Club by 61 runs; Charley's Aunt drew with Osmond Tearle's company; The Grand Duke company was defeated by the Whitehaven Cricket Club, 76 runs; D'Oyley Carte's Repertoire company was beaten by the Brooklands Cricket Club, 62 runs; and Osmond Tearle's company beat The Woman in Black company, 88 runs.

Holloway's Shakespeare company has played over one hundred performances in Johannesburg.

Joseph Hatton's When Greek Meets Greek has scored a great success in Ireland.

Olga Nethersole will sail for America in November.

W. S. Gilbert was recently fined ten shillings for allowing an unmuzzled dog to run at large.

Adrienne Dairolles has appeared in London as Madame Vinard in Trilby.

Four companies are playing The New Barmaid in England.

The Span of Life reached its 100th performance in Flemish at the Theatre Flamand, Brussells, May 4, when the season was to end. But the rush was so great that another theatre was secured and the piece goes on.

W. R. Denny, an English playwright, died at West Hartlepool, recently, of Bright's disease.

A biographical play, Robert Burns, is to be produced shortly in Edinburgh.

Leoncavallo's Chatterton has been most successful in Italy, and is reported as better than his Pagliacci.

It is announced in Paris that Coquelin will retire from the cast of the revived Thermador after the one hundredth performance, which occurs this week at the Porte-Saint-Martin, and that Duquesnel will replace him.

Au Bonheur des Dames is to be put on at the Paris Gymnase this week.

Mme. Ferrari's annual concert was given in the Salle Erard May 15. Elsa Kutscherra was the principal soloist.

Calve, while in London, is expected to originate the leading part in Moina, an unpublished opera, by Isador de Lara, author of Amy Robsart.

Armand Silvestre has written a versified translation of Richard III. for the Comedie Francaise.

Van Dyck, the famous tenor, who has just been made a knight of the Order of Leopold, is singing in Barcelona. He returns this week to Paris.

Yvette Guilbert, having closed her London season, is at her Parisian home, where her mother lies seriously ill.

A special programme was offered at the Paris Chat Noir, May 18, when Catan d'Ache's Epopee was given, and Georges Fragesolle sang several of his most popular *chansons*.

Mademoiselle X—— was produced at the Paris Dejazet, May 16.

A SKETCH OF A CELEBRATED THEATRE.

In the street of San Bartolomeo, of Naples, there is a little church called Graziella, which was consecrated with great pomp on Sept. 14, 1738, the name day of the Queen, wife of Charles III. Until the preceding year, this church had been a theatre—the San Bartolomeo Theatre—which was erected in 1620, by the Religious House of the Incurables. In 1681, it was destroyed by a fire, which originated in the open pans of fire burned in boxes during the cold season. The firemen, who were tanners by trade up to the end of the seventeenth century, scarcely arrived in time to save the adjoining palaces. The theatre was burned to the ground. But the Holy House of Incurables set immediately to work and rebuilt the theatre, at an expense of 800 ducats.

It was in this theatre that nearly all Scarletti's works were given, and there sang all the greatest singers of the day. The most noted manager of this theatre was Angelo Carasale, who reigned more or less happily from 1725 to 1737. In one of his least happy days he found himself owing his prima donna, Anna Strado, called Stradina, the sum of 2000 ducats, and, as he could not pay her, he married her.

In 1734 he gave Pergolese's Adriano, with Caffariello as tenor. The theatre itself, however, had become so dirty, and the artists so ragged, that Charles III. thought of building a new theatre more worthy of a town like Naples. In August, 1736, therefore, he proposed the subject to the Holy House of Incurables, asking whether the Society would build the theatre, or whether it would leave it to others to build, on the condition of receiving the same yearly sum it had received from the San Bartolomeo Theatre. The Society accepted this second condition. Colonel Medrano made the design of the new theatre, and Angelo Carasale undertook its building, promising to have it ready for the end of 1737, and he kept his promise. The theatre was built in seven months. He received 20,000 ducats when all was finished.

During the building of the theatre the music and libretto were being thought of, and all eyes turned to Metastasio, then in Vienna. His Achilles, Clemanza and Olympiad were chosen. Nicolo Porpora, Haydn's first teacher, was asked to put the Olympiad to music.

Achilles' part was sung by the prima donna Tesi. She was tall and stout, and had a man's voice. The other prima donna was Anna Peruzzi, called "little wig," because she was so small. Another soprano was a man, according to the fashion of those days. A company of dancers was also engaged, and a celebrated scene painter was sent from Turin with a pay of a hundred louis for the three operas.

All those who had boxes in the old San Bartolomeo Theatre applied at once to have corresponding boxes in the new theatre. The entire expense of the new theatre was reckoned at 100,000 ducats. The King had given 20,000 ducats to Carasale and 12,086 ducats to the Holy House of the Incurables, as agreed upon. The remainder of the sum was realized by the sale of the boxes. The King also paid 3,000 ducats annually to defray current expenses, and 2,500 ducats to the Hospital of the Incurables. The letting of boxes not sold and the entrance fees made up the rest.

The police laws were very severe. No one was allowed to go behind the scenes under pain of two years' imprisonment in the Castle if a person of rank, and three years in the ordinary prison if a person of no social importance. Applause was not allowed, nor any encore, excepting when ordered by the Sovereigns. No refreshments were allowed to be sold in the theatre. No lame or maimed person was allowed to enter the pit, nor any servant in livery, not even their Majesties' servants.

A curious custom of this time consisted in every lady being accompanied to the theatre by two gentlemen, two pages, and one or two servants, and all these were allowed to enter free as a part of the lady herself. To make these followers pay was out of the question. It would have deprived the lady of her lit le court, for no one would have accompanied her had they been obliged to pay an entrance fee to the theatre. On the Fourth of November, 1737 (the King's name day, Saint Carlo), the theatre of San Carlo was opened in state by the King and Court.

This is how the Princess of Copisce describes the inauguration of the theatre in a letter to a friend when she had returned home after the opening performance:

"It is two o'clock. I have just returned from San Carlo, opened for the first time to-night, with music and dancing, in presence of His Majesty—God bless him! My husband and the Prince is asleep, being tired with going about from box to box. In the old theatre we paid only 90 ducats for our box. We now pay 170 ducats, and do not regret it. What a spectacle, my dear, and what music, though a little too serious for us! I prefer Scarletti's music.

"I am sorry to say that we cannot put our arms on the door of our box. The King has given orders that no proprietor shall place any arms on the door of his box. He has also forbidden smoking in the corridor, much to my delight, for the San Bartolomeo Theatre had become a barracks in that respect.

"What elegance, my dear—what brilliancy of lights, and dress! When the King entered, everyone arose, and applauded, crying: 'Long live the King and Queen!' The Queen looks beautiful—at a distance; but, close to, you see that she is marked with small-pox. Her hair dresser is not very clever, nor does she pay much attention to her toilet. Her toilet, is the oratory; her perfume, holy water! Would I were like her! But, my confessor says, we may dress, if with noble modesty. And now, I will tell you how *I* was dressed, with the help of the Abbé Zruotti, who has great taste and genius. My hair was dressed *a l'amadigi*, which does not suit me, though the hairdresser says that curls *do* suit *us*. Lots of patches are worn, but *I* only wore one *passion* patch, two *galants*, and one *assassin* on the corner of the lip. I placed some pearls in my hair and a double row round my neck. My long, pointed bodice was also striped down with pearls, as also were the openings of the sleeves. My husband brought me the dress from Paris. Instead of flounces my dress skirt was trimmed with silver lace. The paniers at the hips looked lovely. My fan was painted by a certain Fragonard, of Paris, and was also a gift of my husband. I am told that it is a marvel of beauty! Well, it may be, but I see only two cupids, a dog and a little verdure. The mounting is of ivory and my name is formed in the carving.

"The Prince of Tarsia kept his eyeglass on me the whole evening—all the more pity for him! The Duke of Telese, our neighbor, offered his arm on going out. He said I was the queen of the evening; that I deserved a throne; that he was dying for me, etc., etc.

"I come now to the music. Tesi is a giantess. I like little Peruzzi better. All the other parts were good, also the ballet and scenery. At the end every one arose and cried 'Viva Carlo!' and the King bowed in return. I am glad to see that no one is allowed behind the scenes. If you knew what I suffered when my husband went behind the scenes in the San Bartolomeo Theatre, and when he fell in love with Rosa Albertini, poor thing. She was assassinated, you know.

The theatre is illuminated with oil and wax candles, and in every box there are two or three wax candles in front of the looking-glass. The first class nobles have three candles, the second-class two, and the third-class one!" (Even now in Naples there is a popular saying that nobles are known by their candles.")

This beautiful theatre was burned in 1816. Another day I shall hope to tell the history of San Carlo as it is. ELENA DE BERRY.

LOVE SCENES.

There is certain traditional business on the stage associated with the various characters that is just as sacred to some actors as the wax flowers under the glass globe and the hair wreath framed around the coffin plate of some defunct relative were sacred to every old fashioned parlor.

Even the actors of the new school have not entirely brushed away these cobweby traditions. Take love scenes, for instance. Now everybody knows that if there is any class of people who ought to understand how to make love, actors should. I do not say this in any spirit of irreverence. "Far from it." All we get out of this life, any how, is love; and so, forsooth! why should one be blamed who wants all of the varieties there are?

But the course of true love is not a steamboat, as our traditional villain seems to think. Watch him in his scene, where he declares his passion for the heroine, and impolitely insists upon her taking him for better or worse. He scoops her in from the back—always from the back—with one arm around her waist. Then, grasping her hand with his disengaged hand, he holds it out in midair, working her arm up and down like a walking-beam, and with a sea-sick movement—not pleasant to think of—he pumps his lines into her dainty ear. She makes nice, pitiful, little furtive efforts to get away, all the time saying, "No! no! no!" She is not successful, however, until he finishes his speech with a "Tag! Now, you're It!" sort of an air.

It may be possible, of course, that villains in real life do ask in this fashion that little question which is a preface to so large a part of the world's misery, but I think not. Perhaps one of the brave and versatile reporters from one of our daily papers would undertake the job of finding out for the sake of Art.

Then there is the comedian who, when he is bubbling over with love, stands with one hand on the back of the lady's chair—you know it is traditional to always attack the fair one from the rear—the other hand in his trousers' pocket, his shoulder humped up, and one leg jauntily crossing the other leg at just about the point where his stocking leaves off. She meantime claps her hands very tightly, screws up her lips in a delicious little simper, winks her eyes very fast and says, "Yes! Yes! Yes!" Now any fellow in real life would just stoop down and kiss that tempting mouth, and the suspense would be over. Not so the traditional comedian. He moves restlessly, changes legs, rattles off a line, then strides to the first entrance and back again with both hands in his hip pocket, and mutters a swear word like "Dang it!" Then he lifts himself up and down on his toes two or three times; then runs the fingers of one hand through his hair, rushes up stage and back again, hits the palm of his left hand with his right fist and says, "Here goes!" In fact, by the time he has run through all of the grotesque movements of St. Vitus' dance, his speech has culminated, and the deed is done. The audience takes a long breath of relief. The poor little god of love may thank his lucky stars that he is blind, for I am certain such a scene would make him as uneasy as crumbs in his bed.

But the hero takes the angel food. He, too, stands behind his amorette. He rests his weight on one foot, and gazes at his finger nails, which are turned into the palm of his hand. He looks as if he had eaten a Welsh rarebit and it was having fun with him. He has long stage waits between his words. It goes something like this: —"Therese"—draws down corners of mouth, and lifts eyebrows, swallows very hard, gazing at finger nails—"You"—edges of teeth brought together and mouth drawn tightly around them—"Must"—a sort of a general lop over onto other leg, head inclined backwards at an angle of about 45°, upper teeth biting under lip, and elbow gently pounding liver—"know"—swallows again, head begins to keep time with elbow—"that I," stiffens muscles for climax, and little quavers begin to roll up in voice—"love you!"—throwing out arms and giving spasmodic emphasis to first word, which shakes head to its foundation.

Venus protect us! Why, love is supposed to be an ecstasy, not an attack of indigestion!

Nothing is prettier than a love scene daintily and naturally done. There is a charm about it which cannot be defined any more than the fragrance of a flower. Your heart will thump and exhilarating little thrills run through your blood, no matter how old you are. But the traditional stage love scene makes you feel—well, as if you had struck a fly in your honey. GAILY.

THE GOSPEL OF WAITING.

The gospel of waiting is one we all abide by and all must practice. Expectant, collectively and individually, humanity is always in this mood. No matter how hard we are working, we are also waiting. Alas! too many of us wait without enough work, and therefore wait in vain. But this condition is one in which we find ourselves from the cradle to the grave.

I wonder if any human being ever yet reached a point where the sensation of expectancy became extinct? Let us attain the very objects we have most longed for, achieve the ends hardest fought for, and yet in some degree it still remains. In short, material acquirement does not satisfy the soul—it clamors in vain for that which, search as we will, we cannot find in our present limitation.

But this condition of waiting is perhaps more apparent, more strongly emphasized, in the theatrical profession than in any other. It exits in its saddest and most humorous forms at every turn. A large portion of the profession are in a chronic state of Micawberism. We see the aspirant, inflated with his own greatness, just waiting an opportunity to electrify the world; we see the man or woman of ability and experience waiting for a lucrative engagement; we see a few survivors of the old school waiting for a chance to earn a living, and sometimes we see true greatness working its life out in unfavorable environment, and still waiting for that ever necessary, most important event, an opportunity to demonstrate itself. So life wears on.

Well, let us work for worldly success, but since its attainment does not bring complete satisfaction, let us work harder still for the higher things which alone bring to any heart a sense of contentment. Affection is, after all, the corner stone of happiness—upon it we can build; without it all our work totters and becomes useless. Helpfulness, kindness, and love, with such material aid as life demands for comfort, are the true, the lasting things to possess. Imagination and hope are the true prophets of the future and lead us to feel that in the vast beyond our waiting will cease and this impalpable something we all seek to the end—be found.

HANNA M. INGHAM.

A CONCERT ON THE PARIS.

Marshall P. Wilder writes to announce that the recent trip of the American liner *Paris*, despite sailing on the 13th of May, was a delightful experience. He encloses programme of a concert given on board, May 18, in aid of the Seamens' Orphanages, in which the Abbott Sisters, Mrs. Georgia Powers Carhart and Maurice Farkoa made great hits. Wilder was also on the bill, and so were many members of An Artists's Model company—Marie Studholme, Nina Cadiz, Allison Skipworth, Cissie Neil, Percy F. Marshall, John Coates, Lawrence D'Orsay, E. Porteous, and Frank Lambert. Professor William P. Stewart was chairman, and E. W. Gardner director.

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AT THE THEATRES.

Casino.--In Gay New York.

A review in three acts. Written by Hugh Morton. Music by Gustave Kerker. Produced May 28.

Mrs. De Shyster Van Shoddie	Virginia Earle
Miss Flora Van Shoddie	Jeanette Bageard
Sally Tompkins	Lillian Swain
Mrs. Tompkins	Rosa Cook
Susie Tarbox	Sylvia Holte
Essie	Catharine Linyard
Tessie	Sylvia Thorne
Jessie	Madge Lessing
Bessie	Gertrude Zella
Miss Peroxide McTushtush	Ida Moreland
Miss Fairy Fullmeasure	Nanette Nixon
Prince Rouge-et-Noir	Julius Steger
Edgardo Macready Boothandbarrett Todd	Walter Jones
Johnny Brown	John Keefe
Lemuel Tompkins	E. S. Tarr
Duke of Mulligatawney	David Warfield
Si Perkins	Charles L. Dox
Deacon Stackpole	J. A. Furey
Grand Central Pete	Richard Carle
Burglar Bill, Perkins	Frank Blair
Sand Bag, Muddy Mike, Colonel Waring	Henry Norman
Policeman Spitzpupheimer, Frank Daniels, White Wings	Lee Harrison
Lord Dunraven, Paderewski	Gilbert Gregory
Jimmy the Slim, The Central Park Chimpanzee	John Slavin
Thirsty Bob	Charles L. Dox
Webfoot Willie	J. A. Furey
Artificial Arthur	Ross Snow

In Gay New York, which was presented at the Casino on Thursday evening last in the presence of an overflowing audience, is a worthy successor to The Passing Show and The Merry World. It is constructed on the same lines as those pieces and is fully as amusing as either of them.

Of plot there is little or none. The performance is simply a succession of songs, jokes, burlesques and ballets. All successes of the past season were travestied in a most amusing way, and several of the performers made pronounced hits.

The first scene was the village green of Huckleberry Centre, Maine. A wedding is in progress, and as a wind up it is suggested to the groom that he take the train to New York with his bride and see the sights of the gay city. The second scene shows the exterior of the Grand Central Depot, and the third the exterior of the Hotel Waldorf. During this scene many jokes were made concerning the high price of food in the hotel, which seemed to tickle the audience immensely.

The second act opened with a scene showing the lobby of the Casino. The stage was darkened, a gauze curtain lowered, and several short selections from the musical successes of the season were given with very pretty effect. The scene changed from the lobby to the Casino stage, the change being made in full view of the audience. Here burlesques on The Heart of Maryland, The Prisoner of Zenda, Carmen, the Guilbert craze, The Artist's Model, A Black Sheep, and Irving's Macbeth were introduced. Most of them were amusing.

In the third act the entire company goes to the West End of Coney Island, and the play ends with a grand jollification on the board walk.

The production was splendid in every respect. The cast contains some of the most prominent entertainers now before the public. The chorus is large and well trained; many of the jokes are new; some of the music is very catchy, and there is no reason why the piece should not fill the Casino for many months to come.

Every member of the cast had ample opportunity to show his or her versatility. Walter Jones entered as a seedy, broken-down actor, and afterward appeared as Colonel Kellerd, Rudolph, Prisoner of Zenda, and Kilgillan, an Irish Zulu. He permeated the entire play.

Virginia Earle appeared in several becoming costumes, and sang her songs cleverly. Julius Steger was calm, cool, and collected, and takingly sang his "Molly" song, which is the musical hit of the piece. John Keefe was amusing as the jay bridegroom. David Warfield made a hit in each character he assumed. His impersonation of the heroine of The Heart of Maryland was especially good. In the climax of this burlesque he was hoisted to the belfry by a rope, when he twisted the great bell from its fastenings, and carried it off in his arms. His imitation of Irving in Macbeth was perfect. He also introduced his Hebrew specialty, and, although the jokes were the same as of yore, he scored a big hit.

Henry Norman played several bits extremely well. His song in the character of the goldbrick man was one of the hits of the night. Charles Kirke imitated Oscar Hammerstein and Otis Harlan to the life. The conversation between Irish scrub women, impersonated by Gilbert Gregory and John Slavin, was quite amusing, and the performers were rewarded with a triple call. Jeanette Bageard, Lillian Swain, Catharine Linyard, and Sylvia Thorne contributed their share to the general effect in pleasing fashion.

Specialties of the regulation vaudeville order were introduced by La Petite Adelaide, Newhouse and Waffle, the Sisters Witt, and Ross Snow.

The newspaper ballet was a novel feature, and the icicle ballet, and the dance of peers and heiresses were encored.

On the opening night the final curtain was not rung down until twelve o'clock. The performance should be shortened, even if some of the features have to be cut out. If the play had ended with the second act, the audience would have received more than their money's worth.

Grand.--Chimes of Normandy.

William T. Carleton opened a season of Summer opera at the Grand Opera House last evening with The Chimes of Normandy. Popular prices prevailed and a large audience attended the performance.

Mr. Carleton was accorded a rousing reception on his first entrance, and was frequently applauded throughout the evening. His fine baritone voice remains unimpaired, despite the wear and tear of prolonged road tours. Indeed, he sings quite as effectively and with the same degree of artistic excellence that characterized his work at the Casino during the regime of the McCaull Opera company.

The supporting company includes Rena Atkinson, Marie Bell, Marion Langdon, Tom Ricketts, W. H. Hamilton, Jay C. Taylor, Popert Carleton, M. C. Smith, and George W. Campbell.

The opera, under Mr. Carleton's capable direction, was well performed throughout. The chorus had apparently been well drilled and their vivacity formed a gratifying contrast to the stolidity of the ordinary chorus of operatic commerce. Heretofore chorus people have been prone to stand around on the stage like wooden Indians "when Summer comes again." Next week, The Lily of Killarney.

Herald Square.--The Rivals.

Revived May 28.

Bob Acres	Willie Collier
Sir Anthony Absolute	Henry V. Donnelly
Sir Lucius O'Trigger	Andrew Mack
Captain Absolute	John C. Rice
David	Otis Harlin
Falkland	Dan Daly
Fag	Mark Sullivan
Mrs. Malaprop	Marie Dressler
Lydia Languish	Ada Lewis
Lucy	Mollie Fuller

The performance of Richard Brinsley Sheridan's comedy of The Rivals for the benefit of the *Herald* ice fund was chiefly notable for the very unusual assemblage it brought together. Fifteen minutes before the performance began Herald Square was black with people, and every one in the crowd seemed to be a member of the theatrical profession. They blocked the sidewalk in front of the theatre, exchanging greetings, gossiping and laughing. Every actor was in evening dress.

At half past eight o'clock Herald Square looked deserted and the playhouse was packed from the floor to the ceiling. Such a distinctively professional gathering has perhaps never been seen before in New York.

The performance itself was not without claims to serious consideration. The Sir Anthony Absolute of Henry Donnelly was an admirable piece of acting that would have commanded attention on any stage, and the Sir Lucius O'Trigger of Andrew Mack was characteristic to the most satisfying degree.

The receipts were reported to be in the neighborhood of $2500.

At Other Houses.

AMERICAN.—The successful revival of The Mikado has led to its continuance in the bill throughout the current week.

BROADWAY.—De Wolf Hopper in El Capitan is still a potent attraction at the Broadway.

DALY'S.—Kellar, the great magician, offers an entertainment combining feats of marvelous dexterity and various up-to-date features that have never been surpassed.

FOURTEENTH STREET.—The run of The Sunshine of Paradise Alley is deservedly prolonged, as the piece offers a melange of mirth, melody, and metropolitan life that is both artistic and diverting.

GARRICK.—Thoroughbred, interpreted by a cast of exceptionally clever people, is presented nightly at the Garrick.

BROOKLYN THEATRES.

Amphion.--Robin Hood.

The Amphion Theatre was opened on Monday night for a single performance, the occasion being a benefit tendered to Lee Ottolengui, the popular acting manager of that theatre, who gave his patrons an exceptionally strong line of first-class attractions the past season.

It was also the closing performance of the Bostonians' season, who presented their most successful opera, Robin Hood. Many of the original favorites were in the cast, including H. C. Barrabee, W. H. MacDonald, and Jessie Bartlett Davis, who received a warm welcome.

Mr. Ottolengui's many friends filled the house, enjoying De Koven's dainty and tuneful music and Smith's clever libretto.

AN ENTERTAINMENT AT YONKERS.

Hubert Wilke, who makes his Summer home in Yonkers, N. Y., directed an entertainment at the local Music Hall last Wednesday that met with deserved success. In addition to Mr. Wilke himself, the performers included Henry E. Dixey, Wilton Lackaye, Mathilde Cottrelly, Camille d'Arville, Charles A. Bigelow, Mary Shaw, Carlos Hasselbrink, Fred Solomon, George Nash, and others equally well known. How could the performance be otherwise than a gala event in Yonkers with such a galaxy of metropolitan stars?

NO BIKE FOR MANN.

On Saturday last Manager Harry Mann went with George Miner to take lessons in the art of cycling. They each bought season tickets entitling them to a certain number of lessons. Mr. Miner made the first effort. He fell off and sprained himself badly. Mr. Mann thereupon decided that wheeling, like everything else in this world, has its accompanying disadvantages. He has offered to dispose of his season ticket to any willing purchaser. He had four bids for it yesterday.

MANAGERS IN TOWN.

Albert A. Weis, general manager of the Greenwall Circuit; Charles Spalding, manager of the Olympic, St. Louis; Lee W. Bola, of the Valentine Theatre, Toledo, and Harry Davenport, of the Girard Avenue Theatre, Philadelphia, were all in this city yesterday on flying visits in the interests of their houses.

THE RIVALS ON TOUR.

There can be no question that the tour of the Jefferson company of "stars" producing The Rivals was a most pronounced pecuniary success. The receipts everywhere were at least $5,000, and the average was $7,000. It may be stated on sound authority that, for the four parties interested in the venture, there will be a sum of $100,000 to divide *pro rata*. The company of stars comprised ten persons, but nearly every one carried a valet or a maid, and the actual traveling organization consisted of thirty nine persons.

Minnie Radcliffe, Sol Smith Russell's leading ing woman, understudied Julia Marlowe Taber, and Fanny Addison-Pitt was Mrs. John Drew's understudy. Neither, however, was called upon to appear. The Holland brothers understudied most of the male roles, and Tom and Joe Jefferson, Jr., understudied the Hollands. But in every city visited the play was presented with precisely the original cast announced to appear.

Only in one city was there a possibility of an understudy being pressed into the service. This was at Worcester, Mass., where Nat C. Goodwin missed the train and failed to materialize. Young Joe Jefferson was ready and dressed to go on as Sir Lucius O'Trigger, when at a quarter to nine Mr. Goodwin walked into the theatre, his hat on the back of his head, nonchalantly puffing a cigar. Everyone was curious to know how Mr. Goodwin had managed to make connections, but he did not vouch an explanation. Dressing himself hastily he played Sir Lucius as well as ever.

The company was everywhere besieged by that most persistent of fiends, the autograph collector. In one town a woman came to the box-office with a large bundle and requested to see the manager. When Mr. Brooks asked her politely what he could do for her, she undid the bundle and disclosed a big crazy quilt, with the request that he would get the company to write their names in pencil on the quilt so that she might afterwards work them in in silk. Mr. Brooks donated the quilt to the treasurer of the local theatre to make his seat at the box-office window higher and more comfortable.

Some of the newspaper criticisms that the play received were unique in their ambitious seriousness. The provincial critics felt called upon to do the most reverential honor to the shade of Sheridan, and once or twice they felt that they could not do better than make wholesale use of the 'advance copy' furnished them by Mr. Namack, the *avant courier*. A Detroit paper published two leaded columns of this "copy" as a pretentious criticism.

In Grand Rapids, a local editor was observed standing in the rear of the theatre during the performance, resting his head in his hand and gazing intently at the stage. "Well, what do you think of the performance?" Tom Jefferson asked him. "That's great scenery, sir," answered the critic.

The company traveled as amicably as a big family. Mr. Jefferson was recognized as the father of the family, and he had the love and respect of all. After the company had been on tour a week, playing everywhere to $7,000 business, Nat Goodwin hung up on the call-board a burlesque notice stating that: "In consequence of the slump in the business (NIT) the company will close its season in New York on Decoration Day, May 30." Mr. Jefferson read this notice with a dark face and then called Mr. Crane to his assistance.

"What under Heaven does N—I—T mean?" he asked.

"Oh, NIT is the latest humorous word in the slang vocabulary," explained Mr. Crane, lucidly.

"Well, I must say I fail to see the humor of it," replied Mr. Jefferson.

At Albany, Tom Jefferson's sheep dog was discovered missing just as the special train was to put out of the depot. Mrs. Crane, who had formed a deep attachment for the dog, insisted that Mr. Crane should take a lantern and hunt the beast up. So Sir Anthony Absolute, accompanied by Mr. Wilson, Mr. Taber, and a posse of railroad officials spent an hour in scouring the B. and A. freight yard at an unseemly hour of the night. They returned from their fruitless search, and Mrs. Crane was almost in tears, when the dog was found sleeping peacefully in the dining car.

The tour was an invigorating one, judging from the buoyant spirits and sleek looks of all who belonged to the organization. Mr. Jefferson and Mrs. Drew claim that it has added ten years to their lives. No one will wish to gainsay this opinion.

CHINESE PLAYERS.

More trouble developed, last Wednesday night, in local Chinese theatrical circles. A dinner was given in the Doyer Street Theatre in celebration of the one hundred and tenth performance of the celestial tragedy, The Dragon's Breath. Chu Hing, a leading heavy man, waxed jealous of attentions paid to Chong Foy, another heavy actor, and in a post-prandial speech, reflected upon the attainments of his rival. Foy leaped upon the table, vowing vengeance; Hing threw a punch bowl at him, and a free fight ensued. In court, the next morning, Hing was held in $300 bail for trial. The bail was forthcoming, and The Dragon's Breath continues its prosperous career.

THE LITTLE CHURCH AROUND THE CORNER.

The Church of the Transfiguration, fondly known to members of the theatrical profession as "The Little Church Around the Corner," needs about $8,000 for necessary repairs. The vestry, therefore, have issued a circular, asking that the money be provided without delay in order to arrest the progress of decay. Subscriptions may be sent to Rev. Dr. George H. Houghton, 1 East Twenty-ninth Street, New York city.

EVA AMELIA TAYLOR.

Eva Amelia Taylor, whose portrait appears above, is perhaps better known as Eva Taylor, which more simple signature she has at length relinquished upon the suggestion of many admirers. She is a young actress, barely in her twenties, with an already creditable record in emotional parts of severe requirements, and her promise for the future is most gratifying. Manifold criticisms bear testimony to her power, distinctly that of a realist, and more than one critique has remarked her tears as genuine as those of the great Duse, an actress who is her study and ideal. She has yet to appear prominently in New York, but her Lillian in Hands Across the Sea, Vere in Moths, Bessie Barton in Woman Against Woman, Enid in Our Regiment, Emily in Jack Harkaway, and Iza in The Clemenceau Case index the scope of her ability. Perhaps her first step toward favorable recognition was when, in Boston a few years ago, by a modest innovation in The Clemenceau Case, she compelled her Iza to be regarded as a dramatic study rather than as an exhibition. She has just terminated a season as leading emotional actress with the Wright Huntington company, and has gone to Providence to enact the gracefully emotional heroines of the series of plays there to be presented by Theodore Babcock's stock company during the Summer season.

THE SOROSIS MEETING.

The Sorosis held an unusually interesting meeting in the parlors of the Waldorf yesterday afternoon. About one hundred and fifty members were present, and nearly all of them came to the meeting with individual opinions on the subject: "Has the introduction of the Problem Play been detrimental to the pure and healthy development of the American drama?"

This important question was succinctly and impartially set before the society by Chairman Genie Holtzmeyer Rosenfeld. The affirmative leader was Nellie L. Kingman, while the negative thinkers had a glib-tongued sponsor in Cynthia Westover. According to Kitty Hoffman Morse, the root of all evil in the existing condition of things theatrical is found in the American manager; if the drama of this country is to be reformed, let us reform the American manager.

The following women had something to say, and said it with spirit: Sarah L. Roys, Marie E. Trautman, Mrs. E. E. Kidder, Stella Goodrich Russell, and Anna Randall Driehl.

The monotony of debate was broken by a piano solo by Florence E. Gale, a vocal solo by Fielding C. Roselle, and two recitations by Harriet Webb and Kathryn Kidder.

GALA NIGHTS' AT THE BROADWAY.

Next week will see a series of gala nights at the Broadway Theatre. On Monday the fiftieth performance of El Capitan will be celebrated and the usual souvenirs distributed. On Thursday night, John Philip Sousa, composer of the opera, will lead the orchestra and the entire Sousa Band will appear on the stage. On Friday night the graduation class from West Point will attend in a body and give their old favorite, Mr. Hopper, a rousing salute.

THE ACTORS' SOCIETY.

The Actors' Society held a meeting of its trustees yesterday at which new by-laws were discussed and agreed upon. To-day the Society will move into new quarters: Room 8, in THE MIRROR building. The next meeting of the Society will be held at Elks' Hall, Broadway and twenty-seventh Street, on June 3, at 3 P. M.

THE POE COTTAGE.

Governor Morton has signed the bill introduced by the Shakespearean Society in the State Legislature, to conserve and perpetuate the Poe cottage at Fordham by laying out a Park to be called Poe Park; to remove thereto the Poe cottage; to erect a bronze statue of the poet, and to keep the cottage perpetually open as a memorial of the poet.

THE RIVALS IN BROOKLYN.

The Rivals was presented before a good audience last evening at the Columbia Theatre, Brooklyn, by the comedy star cast which appeared at the Herald Square Theatre on Thursday last, with the exception of Dan Daly, who was replaced by Frederick Hallen.

FLORRIE WEST UNWEDDED STILL.

A rumor went about, last Saturday, implying that Florrie West had been married to a son of ex-Judge Capen. Miss West and Mr. Capen both pronounce the story utterly false.

TO MINE HOST GUS

AND HIS BACK ROOM.

Whate'er the years may bring to me,
Be sorrow or be joy my lot,
Though I may roam o'er land or sea,
I'll never quite forget one spot;
A spot so fraught with memories dear
They almost bring a sweet perfume,
As I recall those nights of cheer
With mine host Gus in his back room.

On many a night when panes were white
With drifting snow, and winds were high,
I've quaffed the bowl, nor marked the flight
Of time or tide, though day be nigh
For we were foes to time and care
And wove at pleasure's golden loom,
Eternal friendship did we swear
With mine host Gus in his back room.

At stroke of twelve a goodly crew
From playhouse and Newspaper Row,
Would sit them down and bid adieu
To thoughts mundane, and then would flow
The wit that has no place for sorrow,
The cup that drowns the ghost of gloom,
And we would cry: "There is no morrow
With mine host Gus in his back room!"

With pipe alight, and mug of ale,
With many a toast and roundelay,
With quip and quirk and song and tale
How quickly passed the hours away!
There one might meet the "heavy man"
Who just had died within a tomb,
You'd not suspect him in this clan
With mine host Gus in his back room.

Shall I forget that gay quartette
From "Homestead," each a goodly fellow?
I seem to hear them singing yet,
With voices soft, and low, and mellow.
The man ahead, like Eddie Dunn,
You, too, might find, a show to boom.
He'd lie about it just for fun,
To mine host Gus in his back room.

And Willie Collier, Andy Mack,
Who used to sing us Irish songs,
And George Monroe, who drank his sack,
And put it where the stuff belongs;—
"The Foundling" tribe, and old Charles Clark,
Who'd rather face the crack of doom,
Than Gus's rats' His own remark
To mine host Gus in his backroom.

Jack Craig was there of Daly's, too,
With Widmer, Bosworth, old man Varry,
Who stayed until the old cock crew,
And o'er his cup of tea would tarry.
Poor Widmer, noblest of his race,
Has gone to rest; but still there bloom
The memories of his cheery face,
With mine host Gus in his back room.

And so they come, and so they go,
These careless, jovial player folk;
And yet, where'er they be, I know
Each one a blessing will invoke,
And think of many a merry night
As I will think, as I consume
A lonely glass, and toast invite
To mine host Gus in his back room!

SAM STINSON.

CUES.

Sol Rice, long connected with the National and Walnut Theatres of Philadelphia, will go in advance of A Night at the Circus next season.

Theodore Trayer, late treasurer to Charles Jones, the operatic agent will officiate as Jules Grau's treasurer next season.

Harry Bradley will play McCloskey with Maggie Cline in her new local play, On Broadway.

The new music hall at Atlantic City, N. J., will be under the direction of W. J. Fielding. R. J. Kirk will preside over the box-office.

John Mahoney, manager of the Memphis Lyceum Theatre, was robbed at his hotel in this city last week of his gold watch and a highly-prized pair of gold sleeve buttons.

Bessie Clayton and Kate Trayer sailed on Friday for Australia to join Hoyt's A Trip to Chinatown.

The marriage of George Harrison Miner to Mary Elizabeth Farrington is announced to take place June 2. Mr. Miner is a son of Congressman Henry Clay Miner.

H. Grattan Donnelly's Tammany Tiger has been rechristened The Woman in Black. The original title is said to have antagonized the braves that train in the Fourteenth Street wigwam.

Harry L. Chapman, son-in-law of the late Governor Ames, has leased the Stetson estate at Beverly.

A biography of Laura Keene is soon to be published by John Creahan, of the Continental Hotel, Philadelphia. Mr. Creahan, who is a widely-known billiard expert, and journalist of long experience, has spent his leisure hours for several years upon this work, which will have 500 pages.

J. C. Lewis' Si Plunkard company closed a successful season of forty-two weeks at La Crosse, Wis., May 23. Frank McNish has engaged J. C. Lewis for a leading comedy part next season.

A benefit will be tendered to H. B. Lonsdale at the Broadway Theatre, Thursday afternoon. The Thoroughbred company, the Clipper Quartette, Camilla Urso, Mlle. Liska, and Annie Wilkes have volunteered.

It was recently reported in several papers that Julia Romaine had died. Miss Romaine wishes to deny the rumor, as she is enjoying perfect health. She is a member of the Castle Square Opera company, playing at Philadelphia.

Oscar Eagle and his wife have been engaged by Jacob Litt for next season. They will play in The Last Stroke.

Frank C. Thayer's press work for the opera season at the American Theatre has already won him the sobriquet of "The Rider Haggard press agent." As an imaginative and creative writer of lurid stories, Mr. Thayer is certainly not unworthy of the title.

☞ $8.75 will pay for a double column card for one month about ⅛ of an inch in depth. Send your copy and order for advertising.

Edwin Gordon Lawrence, director of the Lawrence School of Acting, has permanently retired from teaching and closed the school over which he presided many years. He will leave this week for Athol, Mass., where he will spend the Summer preparing for his coming starring tour in the romantic drama of Russian life, entitled For Her Sake.

W. F. Canfield has been engaged for Bartley McCullum's Stock company at Peak's Island, Me.

Lyline Radcliff has closed with A Modern Heroine, and will Summer in England.

Adele Clarke fell from her bicycle while riding down hill in Collinsville, Conn., last week, spraining her instep.

IN SUMMER PLACES.

Frank Marlowe summers at his home, Thomaston, Long Island.

John W. Jennings, of The Heart of Maryland company, is summering at Wheelock, Vt., in the Green Mountains.

W. H. McDougall and wife (Corinne La Vaunt) have gone to their cottage at Branchville, Conn., for the Summer. Mrs. Dougall's health being much improved. Their season opens July 6 in Iowa.

Ida Sollee is at Asbury Park.

Eugene Powers and Arthur Denvir sailed recently for Glasgow to spend the Summer in the United Kingdom.

J. Elmer Grimm, the musical director, is spending the Summer at Sharon, Pa. He will rejoin the Corse Payton company on Aug. 1.

Edwin Clifford, business manager of A Breezy Time for the past three seasons, is at his home in Oshkosh, Wis., for the Summer.

H. S. Carleton, who has just closed a successful season as Svengali with one of A. M. Palmer's Trilby companies, will spend the Summer months at his cottage at Northport, Maine, on the Penobscot Bay.

Maurice Freeman will spend the warm days at various Summer resorts, and his manager, L. C. Jones, will rest at Bridgeport, Conn., while booking for the coming season.

C. T. Dazey will pass the Summer at Twilight Park, near Haine's Falls, in the romantic Catskills.

Lyline Radcliffe summers in England.

W. H. McDougall and his wife, Corinne La Vaunt, are at their Branchville, Conn., cottage.

John and Lilllan Price, who were last season with The Land of the Living company, are summering at their home in East Brady, Pa.

W. E. Horton writes from Mount Clemens: "All kinds of stage folk are coming and going at the Michigan resort. They swarm through the fourteen hotels, live in private cottages, board with friends, and have more fun than a bull pup in a rat pit. There are 'legits' and minstrel men, actresses old and young, bright soubrettes, comedians and alleged comedians, roof-garden warblers, and men that guide the course of great dramatic stars. They unite to form an altogether picturesque and unconventional colony of bohemians. The members of this colony are not fixed features. Some go away every day, and new ones drop in. Anyone that carries the suggestion of grease-paint or make-up is welcome, and no distinction is made between a tragedian and a soubrette. Al. G. Field's Darkest America gave a good performance to a crowded house May 26. The cyclone which struck town May 25 played havoc with some of the theatrical people, but the damage is not as serious as reported. The home of W. C. Cameron was slightly injured, mostly by broken glass. John T. Kelly lost some beautiful oak trees, and his carriage house was somewhat damaged. The properties of Lee Harrison, Dave Warfield, Otis Shattuc, Charles A. Mason, William A. Lang, Charles J. Ross, and Dr. A. N. Shotwell, physician to the Actors' Fund, all suffered more or less, principally through the loss of fruit trees. Professor Maurice Levi, musical director for Ward and Vokes, and Isador Witmark arrived on Sunday last. On Monday the following troupers dropped in: George W. Thompson, Otis Shattuc and wife, Joe Allen and wife, Waldo Whipple, Will A. Junker, J. C. Lewis, Si Plunkard, Harry Tuttle, Merle Norton, La Petite Freddie, and James Nelson. Tom Canary, Max Bleiman and daughter, and 'Happy' Ward are other new arrivals. Mitchell and Jess, Maurice Levi, Maude Harvey, and Ella Birwich are also at Mount Clemens."

COMPANIES CLOSING.

The Maurice Freeman company, at Worcester, Mass., May 30.

William C. Andrews, at Cleveland, May 16.

John Griffith, at Denver, Col., June 13.

Roland Reed, at Denver, Col., this week.

Corinne Opera company, at Baltimore, May 30.

E. H. Sothern, at Philadelphia, on May 30.

Howard Hall company, Delaware, O., May 16.

Stuart Robson, Toronto, May 22.

Hallen's Twentieth Century Girl has closed.

MATTERS OF FACT.

A new music-publishing enterprise, under the name of the United States Publishing Company, to be conducted by Kathryn Ahrens, has established itself at No. 264 West Thirty-seventh Street. It will make a bid for popular favor through the song, "When the Lilacs Are in Bloom." "Down at Coney Island," "If You'll Come Home Again," "Swinging," and other songs by popular composers will follow in rapid succession.

Duncan Preston, for two seasons with The Girl I Left Behind Me, in which he played Lieutenant Parlow and Lieutenant Hawkesworth, received much praise for his clever work, especially in the latter role. Communications addressed in care of this office will reach him.

A. M. Langstaff, musical director and musician, will accept engagement with a travelling company or with opera house. His address is Providence, R. I.

Mahler Brothers, the well-known dry goods establishment at Sixth Avenue and Thirty-first Street, who seek the patronage of the profession, have a special sale of fine hosiery at exceptionally low prices this week.

The Atchison Theatre, Atchison, Kans., will be under new management next season, the owner, John Seaton, having taken charge of the house. He is now booking.

The Chicago Photo-Engraving company have opened an office in the Standard Theatre building, and have secured the services of H. Quintus Brooks as their representative. They make a specialty of high-class theatrical work, which they claim they can produce at the same price as lithographs. A full line of samples can be seen at their New York Branch.

Lisle Leigh, who is playing the leading roles with Morosco's Stock company at the Grand Opera House, will terminate her engagement Oct. 6, and therefore invites offers for next season. Miss Leigh has made a favorable impression by her conscientious work and her versatility.

George Roberts has leased the Opera House at Mt. Vernon, N. Y., which he is having thoroughly renovated. He wants a strong opening attraction for next season.

Charles McConnell, negro impersonator and comedian, is disengaged and invites offers.

San Diego, Cal., is one of the best one-night stands in the far West. It has a population of over 20,000, and a good house, Fisher's Opera House, modern in appointment, and managed by John C. Fisher.

Florence Roberts, a clever and versatile actress, who has been playing the Baroness in Darkest Russia this season, is at liberty to accept engagements. Miss Roberts makes a specialty of boys' parts in addition to comedy roles, and for a season played the star part in The Waifs of New York, with pronounced success.

The Bijou Family Theatre, Washington, D. C., has been leased by Robert M. Whitesell, who will manage the house next season. The Bijou will undergo extensive alterations during the Summer. It is the only popular-priced combination theatre in that city.

Lily B. Sinclair, who played the leading soubrette role in Lost in New York for a number of seasons, is disengaged. She may be addressed Twenty-third Street, West New York, N. J.

E. S. Bingham, who has leased the New Crawford Theatre, St. Joseph, Mo., is in town, making McConnell's Exchange his headquarters. He is the booking representative of the houses in the Crawford Circuit, besides other theatres in Missouri and Kansas.

Annie Engleton invites offers as comedienne, ingénue, and juvenile. She may be addressed care this office.

Rosa Rand will accept and coach pupils for the stage. She pays special attention to the coaching of professionals and amateurs. Miss Rand being a competent and experienced actress is thoroughly capable to instruct novices in elocution and dramatic culture. She is located at 345 West Fifty-fifth Street.

The Philadelphia Scenic Studio is prepared to supply theatres and attractions with everything in the way of scenery, props, and mechanical effects. The studio is located at 432 North Third Street, Philadelphia.

John D. Gilbert, comedian, has not yet closed for next season. He is one of the few actors who apply original methods. He is at his home, 292 Sheffield Avenue, Chicago.

Edgar L. Davenport closed on May 30 with the Martinot-Boucicault company in Philadelphia, and is at liberty for Summer engagement.

Manny Welch, the successor to Eddie Collyer, who teaches all the latest fancy dances at his studio, 434 West Twenty-third Street, has introduced many successful dancers to the public.

Manager R. H. Jennings, of the Orangeburg, S. C., Academy of Music, who is booking for next season, will play only the best attractions visiting one night stands. His house seats 600 people, and the town has a population of 5,500.

A. Lucille Ward, a young actress favorably known in the West, is in New York and open for engagement.

R. J. Kirk will act as treasurer of the Empire Music Hall at Atlantic City, not as manager, as stated in last week's MIRROR.

Leslie Haskell, who played the ingenue role in Charley's Aunt so successfully last season, has not yet signed for the coming season. Her address is 72 Orange Street, Brooklyn.

Frederick North, well known in San Francisco and Denver theatrical circles, is in the city booking attractions for next season. He has assumed the management of the Lyceum, Denver, which he is booking in connection with the Silver Circuit.

The Central City Show Print Company, of Jackson, Mich., who do all kinds of block and type work, guarantee to save managers a big percentage on all printing orders which they fill. H. Quintus Brooks, with offices in the Standard Theatre building, is their New New York representative.

The report that the Portland Theatre, Portland, Me., is to be run as a popular price house, is denied by Charles C. Tukesbury, who has leased the house for next season. All contracts made with G. E. Lothrop will be filled. As he still has some open time, he invites correspondence with first-class attractions.

Thomas R. Eagleson has just closed his sixth season's engagement in the support of Thomas Keene, with which he gained much praise for his conscientious work. He wishes an engagement for next season in the modern drama to play juvenile and heavy business.

Gertrude Rutledge, whose Trilby was one of the hits of the 1892 company last season, will appear in Rice's Evangeline at Manhattan Beach, this Summer.

Harry Pepper, the well-known baritone, will give instruction in ballad and song singing at his new studio, 1147 Broadway.

Forrest Robinson will spend the Summer at Larchmont Manor, N. Y. His post-office address is Box 255.

At the Grand Opera House, New Haven, Conn., none but the biggest and best attractions that share and play the best popular-priced houses in New York city will be booked during the season of 1896-97. Mr. Bunnell's experience with his patrons at this house has influenced him to come to this conclusion, and good companies are sure of business at the Grand, which is equipped and fitted with all the latest improvements and is in the heart of the city.

J. B. Colt and Company, of 115 Nassau Street, New York, are the manufacturers of stereopticons and magic lanterns especially adapted for theatre use. They have made lamps for Madame Herrmann, Papinta, and others who are highly pleased with the results attained.

Davis Beaumont will manage the Assembly Building, Westchester, Pa., next season and is now booking same.

Virginia Stuart was a most decided success as Alice, the heroine in A Woman of War. The press without exception accorded her the highest encomiums of praise for her artistic performance. She has not yet signed for next season.

Dessau, 19 West Sixty-fifth Street, has ladies' evening dresses and costumes, which will be sold cheap.

W. B. Cundiff, manager Kennick's Opera House, Clinton, Ill., is rapidly filling his time for next season with a good class of attractions.

Colonel T. Allston Brown is still doing business at the same old stand, 1227 Broadway. R. E. Stevens will be associated with him this Summer in the agency.

Augustin Neuville announces in another column his having taken the management of the Auditorium at Peoria, Ill. He claims it is one of the best houses in the State, and is going to have the scale of prices to suit the attraction. He is now booking for next season, and can be addressed care of this office.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JUNE 6, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—ENGLISH OPERA.
BROADWAY.—DR. WOLF HOPPER, 8:15 P. M.
GARRICK.—A THOROUGHBRED, 8:15 P. M.
GRAND.—CARLETON OPERA COMPANY, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—FREGOLI.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

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PROFESSIONAL UNITY.

MEMBERS of the theatrical profession in England have naturally enjoyed certain advantages of cooperative association much longer than their brethren in this country, and yet the question of professional unity is still discussed and still undetermined there, as it is now coming to be considered and mooted here.

There ought to be an agreement of policy, purpose and effort between those actors who adorn and develop stage art and those managers who try to conserve and further the best in the theatre, as against those actors who are incompetent, malcontent and unreliable and managers whose irresponsibility and lack of artistic and business principles tend to degrade the stage and bring misfortune to its legitimate followers.

Unless the spirit that has of late been shown is short-lived, the idea of professional unity will grow here and produce results that all worthily interested must commend.

LAST week disclosed another clergyman in this city who had preached a sermon stolen from a brother-clergyman. As the eighth commandment is so frequently broken by the cloth, can the others remain unfractured? The actor—who is abused by so many of the pulpit—certainly has one advantage over the preacher. He must speak another's words, and everybody knows it.

THE Americans who, in search of archaeological treasures, last week discovered a large ancient theatre near Athens, are not professional, speaking of the modern theatre. But, though amateurs, it is something to know that they are Americans, and that it was left to them to make the discovery.

A DETACHMENT of the Salvation Army located in a Long Island town has expelled a recent convert because she attended a local theatre. The promoters of the Army ought to realize that their organization does not furnish all-satisfying amusement.

AMUSEMENT PHASES.

WHILE the more concrete forms of amusement now languish for a season or are discontinued, the vaudeville still flourishes. The public that is entertained seems inclined, in fact, to swelter within doors and enjoy the bills of variety at a time when no legitimately dramatic offering could win patronage; and when Summer's steady heat shall weaken the appeal of the indoor vaudeville performance, the roof-garden will afford it scope and keep it in vogue. Even the bicycle, which now may be called the regular theatre manager's *bête noire*, seems powerless against the vaudeville enterprise. Perhaps, to simplify matters, it will be best at this season to place persons susceptible of entertainment into two classes: one—composed in some considerable part of more or less rural visitors to New York—of those who admire the vaudeville; and the other, an innumerable army of all classes, ages, and conditions of humanity, who ride wheels.

Seriously, the prosperity of vaudeville is a thing to wonder at. Some journals have contemplated it with an amazement expressed in melancholy foreboding and the most pessimistic of prophecy. "It is supplanting the regular theatre—it will destroy the time-honored play," they have said. It is doing and will do nothing of the kind.

The theatre is in a transitional state. It is always changing, ever developing. Its classic foundations are sure and secure, because they are erected upon and of the characteristics of human portraiture and the elements of human passion that integrally typify and will endure with mankind. But the superstructure from time to time finds new forms, just as human habits and conditions change to accord with the ever-increasing superficialities of a constantly-refining civilization. Phases of development in all institutions always excite apprehension at moments when they appear to threaten or seem to supersede forms that time has honored.

The development of the vaudeville entertainment, it would seem, if analyzed and estimated in all its relations to amusement, is a matter to encourage rather than to frighten or antagonize those who are interested in the theatre honestly. The vaudeville entertainment, so-called, of to-day is a different entertainment from the "variety show" of even five years ago. In fact, the latter would not now be tolerated, so great has been the improvement in this form of amusement. The performer in the vaudeville now must express some form of art or display some type of genius in order to be notably successful. The character of performance is steadily improving; more and more, drafts are made upon the talent of the regular theatre; and in place of the burly-burly and knockabout nonsense of the old-time variety show artistic sketches, little dramas, and other more consistent features of amusement are increasingly offered and appreciated. In short, the vaudeville entertainment is steadily drawing nearer to the art of the regular theatre, and thus, while it entertains, it is educating new masses to an appreciation that in good time will find its more solid satisfaction in the consistencies of the regular play, which will enforce the attention and stir the emotions of humanity as long as its story tells of and its personages counterfeit humanity's fortunes and misfortunes, its sorrows and its happiness.

A NOVEL strike was threatened in an East-side theatre last week. The management was preparing for the production of a Jewish opera, and began preliminary operations with a band of fifteen instruments. He objected to the efforts of two piccolo players as unmelodious, and discharged them, whereupon the others of the band, finding that they unluckily numbered thirteen, protested and asked for enough more associates to make them fortunate. This particular manager disclosed a genius for argument when approached by the representative of the musicians with their grievance. "Would you refuse $13 if a man were to offer it to you?" he asked. The representative of the musicians—a bassoon player, by the way—was impelled to reply that he would not refuse $13 if a man were to tender him that sum. And there the controversy rests until the Hebrew Musical Union shall discuss it with tonal variations in comparison with which the aggressive patter of the piccolo and the sonorous and soberly ruminant breathing of the bassoon, coincident but variously impulsed, would seem symphonic.

THE gayety of nations is sometimes assisted by means not originally or intrinsically gay. In a rural Ohio locality the other day a convention of a religious sect called the Old Order of Dunkards discussed with sober seeming and unquestioned earnestness the problems as to whether their members should use the bicycle and employ gold for filling teeth. It is needless here to suggest that the bicycle question is at the moment a live one with metropolitan theatre managers, several of whom have partially solved it by adopting the wheel for their own amusement. The Dunkards, after discussion, decided against the wheel on the ground, according to Luke xvi., 15, and Romans xii., 2, that "that which is highly esteemed among men is abomination in the sight of the Lord;" and as to dental gold, it was declared that it is an adornment, and thus, with a genius for specious phrasing, that "it must be eschewed."

JOHN HARE, speaking retrospectively of his experience in this country, says that one of his greatest pleasures is "to note everywhere the desire in America to welcome anything that is pure and wholesome in the drama, as opposed to the impure and meretricious," and that "there is a great future for the English and American drama, and the purest of the plays will meet that future soonest." There can be no more doubt of the truth of Mr. HARE'S statements than there is of his disinterested sincerity in making them.

PERSONALS.

TERRY.—A sister of Ellen and Fred Terry, Marion Terry, like her distinguished brother and sister, possesses a striking individuality which invests each role she plays with a certain originality in conception and execution. In London she has been a great favorite for many years. She has no superiors and few equals among the strong emotional actresses of to-day. Her latest success was achieved in Michael and His Lost Angel. She assumed the leading part at a few days' notice and scored a marked personal hit, which, however, was not sufficient to save the play.

TURNER.—Carrie Turner will, it is said, return to the stage next year in a new emotional society drama on which she builds high hopes.

CAYVAN.—Georgia Cayvan narrowly escaped fatal injuries while driving in London last week. Her victoria was run down by an omnibus, the pole of which tore off Miss Cayvan's hat, striking within an inch of her head. A large crowd assembled to admire the composure of the American woman.

JEFFERSON.—Joseph Jefferson has received a unique gift, left for him by Henry Irving. It is the walking-stick used in the first performance of The School for Scandal at the Drury Lane, May 8, 1777, by Thomas King, the original Sir Peter Teazle. The stick is handsomely mounted and bears an inscription by Mr. Irving.

SULLIVAN.—John T. Sullivan, who has been seriously ill with pneumonia at the Marlborough Hotel, is convalescent.

IRVING.—Sir Henry Irving, with characteristic generosity and kind-heartedness, cabled last Thursday to the Mayor of St. Louis: "Have mailed you $1,000. Deepest sympathy in your calamity."

MURRAY.—J. Duke Murray last week increased his collection of theatrical curios by two cocaine bottles found in one of the dressing-rooms of the Grand Opera House after the season of the Tavary Opera company. Mr. Murray's collection of articles lost, stolen or strayed within the walls of the theatre is probably the only one of its kind extant.

WATERMAN.—Ida Waterman, accompanied by her husband, will sail for England next Saturday. They will remain abroad until early in August.

TONCRAY.—Kate Toncray has gone to Lake George for a few weeks' rest. She will return to the city during the Summer, as she has not yet made arrangements for next season.

GOODWIN.—Nat C. Goodwin left Sunday for the coast. He will play two weeks in San Francisco before sailing for Australia.

CRANE.—W. H. Crane will start to-day on a yachting trip with a party of friends. The voyage is expected to last all of June.

BARRETT.—Wilson Barrett, who doubtless has grateful recollections of St. Louis as the place where his great success, The Sign of the Cross, was first produced, has cabled $200 to Edwin H. Low to be forwarded to the cyclone sufferers in the Missouri metropolis.

FROHMAN.—Daniel Frohman is enjoying a cycling tour over the hills and through the dales of beautiful Ireland, in company with Bronson Howard and wife.

MATTHEWS.—W. H. Matthews, business manager of the American Theatre, sailed for Europe last Saturday. His trip is partly for pleasure and partly in the interest of T. H. French.

PUNCH AND JUDY HISTORY.

Frankford (Pa.) Register.

A Boston special says: "Samuel Murdoch, who died last week, in this city, was the originator of the Punch and Judy show in the United States, and as such is entitled to more of immortality than falls to the lot of the ordinary showman. Murdoch was fifty-eight years old, and half of that time conducted a Punch and Judy inside the West gate of Boston Common. He first saw his little friends thirty years ago, when the Beck Brothers, London acrobats, introduced them to Americans. They employed Murdoch to assist in the manipulation of the dolls. The reed trick, which is employed to make the figures apparently speak, was sedulously concealed from him, but he mastered it, and when the Becks departed he set up in business for himself."

Our reporter, knowing that our townsman, Mr. E. Beck, 459 Main Street, had a reputation of being a Punch and Judy operator, interviewed Mr. Beck in regard to the above account, and the following is what was elicited: Mr. Beck said: "In the Fall of 1865 the Beck Brothers, known as the London acrobats, sailed from England to this country, and first introduced the Punch and Judy to the American people in the streets of Brooklyn in the Spring of 1866, where Charles Dickens first saw them. His remarks in the New Jersey *Independent* will show that he, as well as the general public, was surprised at not seeing it in this country before. He declared that the American Eagle would shelter with its wings many more such shows, which would prove a screaming delight to thousands of children and a hearty laugh to the aged, which equals $10 worth of doctors' medicine. The late Samuel Murdoch was first employed by Beck Brothers as a musician in Boston, where they played for three years on the Boston Commons. While there I taught him to manipulate the figures. He did not master it himself, as the above article states."

Mr. Beck thinks the Punch and Judy exhibitions should be encouraged.

M. W. HANLEY'S VENTURE.

M. W. Hanley will put on the road and manage next season a new farce-comedy, by Edgar Selden, entitled Fun in Shantytown. Mr. Hanley's long association with Edward Harrigan, and his wide experience as a manager, argue for his success in any undertaking. He says he will have a notable company in the new piece, and is now busy with details of organization.

LETTERS TO THE EDITOR.

"THE AMERICAN NEWSPAPER DIRECTORY."

NEW YORK, May 28.

To the Editor of The Dramatic Mirror:

SIR.—In your leading editorial, issue May 16, on the subject of "the American Newspaper Directory," just published, your criticism is that the Directory errs on the side of conservatism in its statement of the circulation of THE MIRROR, and inferentially of other publications. The fact is that this is one of the strongest points of this wonderful publication. So an advertiser may feel sure when consulting it that circulations as a rule are not over-estimated. How much better for the Directory to state the exact circulation of THE MIRROR, which it practically does, than to give it a great boom this year and tumble down to hard pan next year, after the facts in the case become known.

A "guide to advertisers" recently put out from Boston stated the circulation of a weekly published in New York city as 200,000. I called at the office of said weekly and was informed by the gentleman in charge that 20,000 was "about" the proper figure. I turned to Rowell's Directory and found the paper rated 20,000. This is only one of probably thousands of cases where conservatism would seem to be on the side of the advertiser, and unless I am altogether wrong this book is published in the interest of advertisers.

Personally I have no more interest in Rowell's Directory than in any of its would-be rivals. I have access to them all and they all have good points but after nearly twenty-five years in the business I am bound to say that "The American Newspaper Directory" is the only one I *consult*. I look at the others only by way of comparison. The work of revision of the Directory goes on the year round; no sooner is the edition for 1896 completed than the work begins on the edition for 1897. The work is careful, painstaking, systematic, and as nearly accurate as human hands and brains can make it. To any one who needs such a work the price is a nominal one, $5 in gold, silver, greenbacks, a certified cheque, and in some cases five dollars' worth of advertising will bring the latest edition to the desk of any advertiser. To a small operator it is well worth the money, to a large one it may easily save $500, or even $5,000.

Yours truly,
B. C. EVERINGHIM.

MRS. POTTER AND MR. DALY.

NORWALK, Conn., May 14, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I cannot resist the impulse of expressing myself regarding Mrs. Potter and her San Francisco interview. I was sent from London by Mr. Daly to play an important part in The Queen's Necklace, the production Mrs. Potter so very emphatically pronounces a failure. She would place the blame on Mr. Daly for her non-success. I think that her self-importance overshadowed everything. As an instance for my belief: When I arrived (just in time for first rehearsal) I found an amateur with a copy of the part assigned to me by Mr. Daly. I was told to come next day.

The next was a repetition of the first day as far as "trying it on" with the Amateur and an effort to reconcile Mrs. Potter with the other conflicting ideas. The rehearsal was going on. One of Mr. Daly's ladies, with a very pretty London costume, hat, cape, etc., was rehearsing a scene when Mrs. Potter said to her: "You lie down here!" "Very well" said the young lady. "I mean now," said Mrs. Potter. "Now?" "Yes, now. I wish to see how you manage it." "Madame" she replied, "I have been taught my stage business by Mr. Daly. I believe there is no better teacher, and you may rest assured that I will do it properly at the proper time." "You will lie down on the stage *now*," responded Mrs. Potter. "Oh, no I won't," said the other. "At any later rehearsal I would have prepared myself and satisfied your whim, but not now. Mr. Daly has never asked of me or any member of his company an act unbecoming a lady, and the idea of prostrating oneself on the stage in street costume at the first rehearsal is ridiculous. I am a member of his company in this theatre, and will not submit to such an unusual proceeding."

This was said quietly but firmly as she laid down her part and walked away. Mr. Sampson, Mr. De Noud, or any of Mr. Daly's company who were present, can substantiate the above, and the remark was made by members of our company that if Mrs. Potter's ideas were to predominate, it was a bad outlook for the play. Mrs. Potter publicly declares that she needs no instructions from Mr. Daly, and yet complains because she did not get them. Mr. Daly is a man who don't bother much with those who "know it all." He tells them once or twice, and if, through a lack of intelligence or want of comprehension, or they know it better, they are let severely alone, or else they are placed so that Mr. Daly does not come in contact with them.

Mrs. Potter says: "Had I followed Mr. Daly's directions in my potion scene in Juliet I should have appeared ridiculous," and yet Mr. Tapers easily agreed that in that particular scene was where she failed. The *finesse* and real meaning of Mr. Daly's stage business and illustrations can only be truly appreciated by intelligent professionals who have the good fortune to come under his immediate direction. I can readily imagine that if Mr. Daly's ideas were not accepted by Mrs. Potter in her potion scene, that he would quietly walk away, and no further advice, interference, attention, or notice whatever would be accorded her.

What Mrs. Potter says about the costumes is not true. Mr. Daly's own costumer was at the hotel with a full force of work women when I arrived from London. I am not a member of Mr. Daly's company now, consequently I can say my little say without fear or favor.

Yours respectfully, JEAN VOORHEES.

THE USHER.

There have been several happenings within a week that have excited universal interest, and thus certain metropolitan newspapers, so-called, have necessarily been forced to transfer their evidences of enterprise from impertinent meddling with the concerns of persons connected with the theatre to a more legitimate chronicling of the results of a tornado in Missouri, the crowning of the Czar of all the Russias and a subsequent catastrope at Moscow that illustrated the half barbarism of a people who suffer from the worst form of autocracy, and the sports and holidaying of the populace under this notably liberal form of government, a prospective change in the administrative head of which promises to defer the regular season of legitimate amusement for several weeks in the Autumn.

In other words, an occasionally expected great event abroad, the unexpected and terrible sequel thereto, an atmospheric phenomenon quite unique in this land of meteorological surprises, and the inevitable interest that attaches to bicycle races and a general bicycle outing, not to mention baseball and its attendant anguish to those who honor an ancient fashion by still following its vicissitudes, have within the past seven days left the newspapers that issue daily little time to speculate, pry, insinuate, and gossip like old women over tea and patchwork about things and persons nearly and remotely connected with the theatre.

The stage soubrette has for this period enjoyed comparative repose and freedom from typographical sensations and alarms. In common with the soubrette in real life, she has gone on her way unmolested, and her legitimate ambitions have neither suffered unexpected check nor been given undue impetus by the space-writer acting under the imperative requirements of the sub-editor who has already experimented unavailingly with the gold cure, or who ought, on the ground of public policy, to be the subject of a commission *de lunatico inquirendo*, with doors closed to competitive editorial and reportorial enterprise, and a safe, speedy and unillustrated conveyance to some asylum for those whose manias are regarded by philosophy as unfortunate.

For this momentary relief from illegitimate publicity the profession will no doubt render thanks and gird up its loins anew for a resumption of the old-new order of things when Europe shall fail to furnish world surprising events and the cyclone's amazing and impetuous sweep shall not involve a city.

✣

There is nothing intrinsically new in the affairs of Abbey, Shoeffel and Grau, despite much of newspaper rumor. Mr. Abbey is recovering from his illness. The creditors, with the same spirit that actuates the public, wish to see the firm again effective and potent in amusement enterprise, and this consummation is quite probable. Mr. Abbey will of course go abroad for his health as soon as possible, and before the opening of next season matters now at odds will no doubt be adjusted.

There has been outside talk of Walter Damrosch as a member of the firm, but it is likely that Mr. Damrosch, as he has done this past season, will operate independently, yet with an understanding as to territory that will make the respective organizations non-competitive, and with an agreement between the managers that shall put a stop to the exorbitant demands of foreign artists.

The sums paid to European singers are out of all proportion to other artistic rewards. They are fancifully in excess of salaries paid in the great centres of opera abroad, and ought to be reduced. As a general principle, combination is detrimental to the public interest. But any combination that will curtail the absurd amounts paid to singers who are deemed to be essential to a proper presentation of opera in this country will work a general benefit.

There has been talk to the effect that Sir Augustus Harris, relying on the embarrassment of Abbey, Schoeffel and Grau, proposes to make a bold attempt to secure the contract for the production of grand opera in New York next season.

Sir Augustus is something of an *impresario* in London.

But there is no lack of *impresarios* in this country, in which Sir Augustus, even with the prestige of his prefix, would prove pronouncedly exotic.

✣

The stand taken by J. W. Cragg, of the Cragg family of acrobats, against appearing in an entertainment on the *Umbria* during a recent ocean voyage, unless some part of the proceeds should be devoted to the English Music Hall Benevolent Fund, suggests a reform in the use of the moneys realized from these entertainments that those who take part in them are able to and should enforce.

There was a time when all such proceeds went to English seamen's and orphans' homes. Then, through patriotic insistence, it came to pass that American seamen's charities benefited in a measure.

The money realized from concerts aboard ship should have still wider distribution. All the charitable associations of the theatrical profession should participate. The Actors' Fund of America should have a share, when American actors take part. The English Actors' Fund should benefit when English actors appear. The English Music Hall Benevolent Fund should have a part when those who support it participate, and American vaudeville performers should insist upon a share for the Actors' Fund of this country, which in lieu of any other charitable organization here does the work of the English society devoted to that branch of the profession abroad.

✣

Discusion of the theatre hat, which has languished of late, may gain new force by the declaration of a New York lawyer who, defeated of a view of the stage in a local theatre last Saturday night, came forth breathing an ancient remedy. He asserted that it was a legal fact that, if a man buys a seat in a theatre, there is an implied contract with the manager for an unobstructed view of the stage and that if such view is obstructed a suit will lie against the manager for damages. This, certainly, ought to act as a spur to litigation.

HUDSON'S CLEVER AMATEURS.

The Players' Club of Hudson, N. Y., under the instruction and management of R. A. M. Deeley, achieved a marked success on Thursday and Friday evenings, May 21 and 22, when On 'Change was presented at the Opera House for the benefit of the Hudson City Hospital. As a curtain-raiser on each evening the one act comedietta, A Happy Pair, was presented by Florence S. Du Bois and R. A. M. Deeley in a manner that delighted the audiences from start to finish.

The cast of On 'Change was as follows: James Burnett, A. Benson; Professor Peck, R. A. M. Deeley; Joe Johnson, J. Van Deusen; Tom Lyon, P. S. Golderman; Mouser, J. F. Chase; De Haas, H. W. Alden; Tiffin, J. F. Chase; Lavinia, Mrs. C. K. Van Vleck; Mrs. Peck, Miss F. S. Du Bois; Millie, Miss Townsend; Iris, Mrs. O. H. Bradley.

The versatility displayed by Florence S. Du Bois and R. A. M. Deeley in taking such contrasted parts as Mr. and Mrs. Honeyton in A Happy Pair, and Professor and Mrs. Peck in On 'Change, and acting them so well was, indeed, surprising. A. Benson offered an amusing personation of Burnett. J. Van Deusen showed ability in the part of Joe, H. W. Alden was capital as De Haas, P. S. Golderman made an earnest and manly Tom Lyons, and J. F. Chase played the parts of Tiffin and Mouser with decided skill. Mrs. Van Vleck was excellent as the poetic Lavinia, Miss Townsend was charmingly natural as Millie, and Mrs. Bradley performed the part of Iris with grace and ease.

STEPHENS' NEW PLAY FOR SOTHERN.

R. N. Stephens' new romantic play, An Enemy to the King, has been accepted by E. H. Sothern, and will be produced during Sothern's Autumn season at the Lyceum Theatre in this city. The new play is in four acts, and is made up of fictitious events supposed to have occurred during one of the civil wars of France in the sixteenth century.

The hero is a follower of Henry of Navarre. He is a young gentleman on whose head a price has been set, and the Governor of one of the provinces of France adopts very interesting means for capturing him. An eventful love story forms the main theme of the drama, in which the event to capture the hero has results that none of the participants expected. It is said that the play is extremely picturesque, and that the most interesting of the four acts is the last one.

Under Mr. Sothern's direction E. G. Unitt, the scenic artist, has finished the models for four elaborate sets of scenery. Mr. Sothern will go abroad for the costumes and a great number of dresses will be employed. The characters are drawn from almost every rank of society and phase of life of the very picturesque period of French history in which the action is laid.

The company will include most of Mr. Sothern's present associates and several other excellent players.

STUART ROBSON'S NEW PLAY.

Stuart Robson has a new play which is thought to possess many possibilities. It is a dramatization of Opie Read's novel of Tennessee life, "The Jacklins." Mr. Robson expects to produce it sometime about Christmas.

"The book itself," said Mr. Robson yesterday, "is strong only in suggestions for characters and incidents. A new plot will have to be invented and an adequate motive supplied. The Jacklins, as written by Mr. Read, puts me in mind of Bret Harte's Two Men of Sandy Bar, which I produced years ago. After the first performance, Boucicault came to me and said he never knew of a play containing so many strong characters all going to waste for want of fit technical development. So this book of Mr. Read's, rich in possibilities, is being dramatized for me by an expert playwright, who will devise an entirely new story. My part will be somewhat on the lines of Uncle Nat Berry, Mr. Herne's creation in Shore Acres. Indeed, I may say, The Jacklins, as a whole, will be very much like Shore Acres. I shall not do the play before Christmas, at the earliest, till then I shall use Mrs. Ponderbury's Past and give occasional performances of Sheridan's The Rivals, in which I have frequently appeared during the past season."

HARRY BLANEY'S BAD FALL.

Harry Blaney, who is to star next season in the new farce-comedy, A Boy Wanted, suffered a severe fall last week while practising an acrobatic feat for the first act of the play. The scene shows a gathering of small boys to answer the call of "boy wanted." They line up before a shop to wait their turn, and just as the hands of the clock point the hour of nine, when the applicants are to be admitted, Mr. Blaney does a comic leap from a spring board at the opposite end of the stage. In practising this leap the other day, he fell on his back, bruising himself seriously. He suffered extreme pain for several hours, and is obliged to recline only on his side. The season of A Boy Wanted will open early in August, and Mr. Blaney's accident was due to his over-zealousness in perfecting himself in the acrobatic requirements of his new role.

E. D. Shaw, Mgr. Rebecca McKenzie Concerts *,*

FUNERAL OF MARION EARLE.

The curtains were drawn low at the windows of the cosey little parlor of the Actors' Fund of America, in Twenty-eighth Street, last Friday morning. Across the way the day laborers whistled and sang at their work upon a lofty new building, and along the pavements moved business vehicles, with noisy, thoughtless drivers, or pleasure carriages bearing gaily dressed, laughing occupants. Within the little darkened parlor was gathered a group of players—some old, others young, with eyes downcast and heads bowed in the grim presence of death. The body of a fellow-player lay before them, in its ebon casket, buried beneath a mass of fragrant flowers—the offerings of their hands. Many were there who had known Marion Earle in life, and others who had never seen her until they reverently bent above the still form in its final resting place, but the tears told that each was as a brother or a sister.

Marion Earle died in a hospital, where she had been the care of the Actors' Fund. There was no place whither her body might have been taken, unless to a public house of worship, and so the Actors' Fund became a haven, and opened its doors, as its heart has so often opened. The Reverend Mr. Scott, assistant to Doctor Houghton, at the Little Church Around the Corner, read the beautiful ritual of the Protestant Episcopal Church, including the service of committal to the grave and then, upon the shoulders of six of her fellow-players, the body of Marion Earle was borne to the waiting hearse which was to convey it to Evergreen Cemetery for interment in the plot of the Actors' Fund. The laborers across the street and the curious passers paused reverently as a little knot of players, with heads bared and bowed, watched the hearse, with its precious burden reposing upon a floral bed, move slowly away.

First Vice-President Louis Aldrich, of the Actors' Fund, gave the funeral his personal supervision. Among those in the parlor of the Fund were Charles Dade, J. J. Spies, Adolph Bernard, Mrs. W. G. Jones, Mrs. Louisa Eldridge, Mrs. Beaumont Packard, Virginia Harned, Rosa Rand, Janette Lowrie, Mrs. E. L. Fernandez, Bijou Fernandez, Dora Goldthwaite, Louise Mulderer, Mrs. J. Duke Murray, Mary Davenport, Mrs. Adolph Bernard, Mrs. Saphoré, Miss L. Young, Miss Vivian, Mrs. Walton, E. L. Walton, John Malone, Harry Lacy, John Matthews, H. B. Bradley, Verner Clarges, and Cecil Kingstone.

SANGER WILL NOT MANAGE THE GARDEN.

"The newspapers that have mentioned me as the probable manager of the Garden Theatre, after A. M. Palmer's term as lessee has expired, have published erroneous statements," said Frank Sanger to a MIRROR man yesterday. "If I was desirous of managing a theatre, isn't it rather more likely that I should prefer to manage my own house? Wouldn't I be more likely to manage the Empire Theatre, which is the property of Al Hayman and myself? I have had plenty of offers to manage Broadway houses, but I didn't choose to accept them. I lease the Empire to Mr. Frohman. I refused Mr. Zbrowski's offer to manage the Broadway. Why, under heaven, then, should I want to manage the Garden? My duties as general manager of the Madison Square Garden are sufficiently onerous. Of course, if the directors should make me a preposition to include the theatre in my direction of the place, I might find it possible to accept. But, as I say, my present duties keep me comfortably busy. A. M. Palmer's lease runs till Oct. 1, and the Garden will be under his management till that day."

RECEPTION TO CHAUNCEY OLCOTT.

Chauncey Olcott's play, Mavourneen, reached its 600th representation at the Grand Opera House last Friday. The theatre was crowded to overflowing and no one left his seat till the "tag" had been spoken and Mr. Olcott had sung a farewell strain of "Plain Molly O." A reception and supper was held on the stage immediately after the performance, at which some two hundred and fifty invited guests were present. Manager Pitou did the honors of the occasion, assisted by J. Duke Murray, Mr. Hinshaw, Manager Schultz, and Luke Martin. In a long and patriotic address, Recorder Goff eulogized the good work accomplished by Manager Pitou and Mr. Olcott in presenting a purer and more refined *genus* of Irish drama than any which had preceded. There were other speeches by Manager Pitou, M. J. Murphy, William Lyman, and Mr. Olcott.

THE EVANS-HOEY REUNION.

A week before Charles E. Evans had determined to rejoin his old partner, William Hoey, for the revival of A Parlor Match next season, two publications announced that the deal had been consummated. As a matter of fact, the management were then negotiating for the services of John C. Rice to fill the part formerly played by Manager Evans.

"The statement that Evans and Hoey were to join hands for the New York revival of the piece was entirely premature," said W. D. Mann. "We were trying to secure Mr. Rice for the part when this statement appeared, and it caused us some vexation. I may say, though, that the deal has since been effected whereby Evans and Hoey will appear together again in the piece at the Herald Square Theatre next September."

EDITH TOTTEN WINS HER SUIT.

Edith Totten has won her suit against William Calder for two weeks' salary due her for her engagement with the In Sight of St. Paul's company.

It will be remembered that the case was first tried last March before Judge Stiner, who awarded the actress judgment for $79.96, the amount of two weeks' salary and costs. Mr. Calder appealed from this decision, but when the case came up again last Wednesday, Judge Stiner's decision was sustained.

Miss Totten was originally engaged for the ingenue part in In Sight of St. Paul's. She was dismissed from the company by Stage Manager Ernest Elton after one rehearsal. Her suit was based on the plea that her competency had not been fully tested.

REMEMBERED BY THE WOMEN.

A number of ladies prominent in the Professional Woman's League visited Evergreen Cemetery on Saturday to dedicate the work of their chairman, Rosa Rand, who had charge of the decoration of the Actors' Fund plot. The graves had been newly planted with ivy and flowers, and looked beautifully. On several of the mounds, containing the remains of departed sisters, fluttered in addition the colors of the league—yellow and blue with the letters P. W. L. embroidered thereon. A most graceful act of being remembered such as a woman's head and heart would conceive, and which adds another good deed to the many already credited to this worthy organization.

PROFESSIONAL DOINGS.

In the matter of dressing, Julia Depoix, whose portrait appears above, is an expert. Her gowns and hats raise envious sighs in the hearts of the female contingent of her audiences. As an actress she is mediocre, though she does not lack a certain personal charm, which enables one to overlook and forgive her defects. Her best success was achieved in Paris Fin de Siecle, an adaptation of which was given here at the Lyceum under the title of Merry Gotham.

The Circus Clown, the farce-comedy in which Richards and Canfield formerly starred, will go on tour next year under A. Q. Scammons' management.

Dorothy Morton, whose real name is Elizabeth McCarthy Rowe, obtained on Thursday last a decree of absolute divorce against Elgin Rowe, before Justice Smythe. The decree was based on a decision of Referee Adam Wisner.

Saved From the Sea opens its regular season Sept. 5 at Springfield, Mass.

☞ There are fifty-two issues of THE MIRROR in a year, and a three-quarter inch card can appear for fifty-two times for $52, payable $8 every three months in advance. This is less than 62 cents a week. A small continuous advertisement pays better than a large card for a few times.

Manager Harry Davis, of Pittsburg, has organized a company to present a repertoire of comic operas at Schenley Park during the Summer.

Harry Lacy and Sheridan Block will be members of the company which is to revive Bleak House on an elaborate scale next season. Emily Rigl will play Hortense, and Jane Coombs will be the Jo.

Snow Flakes, Howard P. Taylor's fairy spectacle, originally produced in San Francisco several years ago, will be elaborately revived at the Academy of Music next season by W. A. Brady.

A Night at the Circus will next year be under the direction of Frank D. Coyle. Fanny Bloodgood will play the soubrette role, and Paula Edwards, James Bradbury, and Josie Ashton will be other members of the company. Mr. Coyle has also secured an elephant four feet high, who will perhaps develop into the star of the aggregation.

Beatrice Dauncourt is negotiating to play leads with Paul Cazeneauve, the young romantic actor, in his forthcoming revival of Dumas' Three Guardsmen.

Rumor says that Steve King and Harry Nelson are to take an opera company to the South African diamond fields.

, It is annoying to be unsettled as to whom you go with next season. THE MIRROR will place your advertisement before all managers. In no other way can you reach them so surely and promptly. $3.50 pays for a ½ inch card single column, for four times.

The French Family, Charles K., Helen, and little Lulu, are recent additions to Tom Wise's stock company at Halifax. Lulu Tabor has also joined the company.

Edith Baughn has been engaged for a part in David Belasco's new play.

Ed Thurwauer is to manage Herrmann next season. The tour opens in Montreal Sept. 12.

The Central Opera House, Dubois, Pa., was destroyed by fire on May 17. It was not insured.

The Summer Pavilion of Bonham, Tex., was opened last week by the Krause Comedy company. The new house will be managed by C. S. Ruble.

Jeanette Rostelle is said to have made a hit with Emma Bell's Arabian Nights company at the American Theatre, Brooklyn last week.

Manager J. A. Sawtelle has purchased the rights to H. P. Taylor's Infatuation for next year.

Hal Reid, author and star of Human Hearts, will father a stock company in Rochester during the Summer.

Frank C. Thayer will do the advance work for Della Fox next season, when she will revive The Little Trooper and Fleur-de-Lis, under the management of Steve King.

Harry Sanford has resigned as business manager for Katherine Kidder's company, and Manager Pitou has engaged Jack Sanford to go in advance.

, $ 75 will pay for a double column card for one month about ½ of an inch in depth. Send your copy and order for advertising.

Baroness Blanc, who has been stopping here under an assumed name at the Bartholdi Hotel for the past month, will shortly sail for London, where, it is reported, she will make another histrionic experiment under the management of Sir Augustus Harris.

Alexander Salvini closed his season last Saturday at the Boston Museum. On June 13 he will sail for Italy with his wife and Manager W. M. Wilkison.

Fanny Rice will leave the city this week for her Summer home on the St. Lawrence river, where she will spend the next three months. Her next season will be devoted to a production of her new comedy, At the French Ball, and another play written for her by a well-known author. For her supporting company, Manager Purdy has already engaged Marguerite Monon, formerly contralto soloist of Dr. Parkhurst's church; Edward Metcalf, basso; E. J. Goodwin, brother of Nat C. Goodwin, Beatrice McKenzie, and O. B. Thayer. The music will be under the direction of Max Maretzek Jr.

☞ We all embrace opportunities to advance our own interests if we see them. Now is the time your professional card in THE MIRROR will be most advantageous to you. During June, July and August your name should appear in our two line display cards. They cost only $3 for three months, and you insert your name displayed and seven words relative to your line of business and address.

Ernest Lamson closed his second season with Shore Acres in Boston, May 30, and arrived in this city Monday morning.

TELEGRAPHIC NEWS

CHICAGO.

Regular Amusements Being Dull, "Biff" Hall Turns to "Punch" Wheeler and Others.

[*Special to The Mirror.*]

CHICAGO, June 1.

A spell of cool weather has improved the business at the few open theatres here. The Gay Parisians, that funny farce, well played, is crowding Hooley's at every performance, and bids fair to eclipse the records of Charley's Aunt and Trilby, the two "Summer shows" at the same house. Lovers of fun revel in the artistic work of Ferguson, Barrows, and the other clever players. And over at McVicker's that lucid melodrama, The Great Diamond Robbery, is doing a large business. It is here for four weeks, with the privilege of six, and from present indications it will go the limit. They kill George Boniface in the first act and Joe Whiting in the second act, but even with the loss of these excellent players, the play holds the people to the end. It is a good, old time melodrama, and it always reminds me that "there is some good in a ticket-of-leave man, after all."

The Forty Club's farewell dinner, until September, occurred at the Wellington last Tuesday evening. Among the club guests were Clay Clement, Joseph E. Whiting, John E. McWade, President Hart, of the Chicago Ball Club; Frank Lane, and Mayor Swift. At the annual election, held after the dinner, Edward Freeberger was elected secretary for the tenth time, and the club honored me by re-electing me to the presidency for the ninth time. Treasurer Harry G. Sommers was re-elected, John E. Wilkie was chosen vice-president, and the new directors are L. D. Powers, Samuel Kayzer, and Leigh Reilly. A congratulatory telegram was read from W. H. Thompson, from Rahway, N. J., wherever that is.

Immediately the extent of the St. Louis disaster became known, Managers Harry J. Powers and Charles Frohman communicated with Mayor Swift, offering a benefit performance. It was given to-night at Hooley's. The entire gross receipts will be sent to Mayor Wallbridge. The house was packed.

McVicker's big Summer production, Lost, Strayed or Stolen, is being heavily dodgered all over town and great things are promised of it.

Frank Lane left for New York yesterday, whence he goes to Boston as principal witness for Hoyt and McKee in a law-suit. He has been rehearsing in my court room for a week. On Memorial day Mr. Lane officiated as a judge of the big yacht race. He returns to Chicago for the Summer within a week.

In his weekly communication to me, my friend "Punch" Wheeler has this to offer: "There is no reasonable excuse for anyone going to Europe this Summer, no necessity for leaving Chicago. I am now furnishing tourists with personally conducted trips around town, under the management of agents who are not working. These itineraries can be started any minute, and the season closes when the money runs out. The most popular tour is a ten-hour trip that costs $1 90 and includes George Fair's Roof Garden (no extra charge for looking at the cyclone wrecks in St. Louis and Michigan), three music halls, seven beers, the Ferris Wheel (on the outside, as it costs too much to go 'round, and, besides, they will have already seen more from the Masonic roof); hear Sousa's Band play at Charley Clayton's (five cents); get a hair-cut and shave at the Ladies' Barber College clinic (lather is extra); also a cable ride of seventy miles with ninety-five transfers, all short jumps; and a trip through "the Levee," which is made last, as everybody is broke by that time, and all anyone can lose is his hat and self-respect. By sacrificing a little more self respect this Tenderloin trip can be continued indefinitely by sending home for more money. And the grand finale is a twenty-five cent Turkish bath, where they massage a person with a second-hand street sweeper, run by electricity, and throw you off your guard by giving you a piece of pie."

John McWade, who is singing this week on the Masonic Temple Roof, gave a musicale at the Hamilton Club last Thursday evening, with Professor W. S. Baxter, the banjoist, and his wife; Professor H. F. Steinbach, zither; Billy Van, comedian, and Gracia Quive, soprano. Miss Quive, by the way, who goes with the Bostonians next season, is a very pretty Indiana girl with a beautiful voice, and, mark my words, she will create a sensation in light opera circles.

The Columbia, the Grand Opera House, the Schiller, the Auditorium, the Haymarket, the Alhambra, the Academy of Music, Havlin's, the Casino, and Hopkins' West-Side Theatre are all closed for the Summer.

Manager Ira J. La Motte, of the Schiller, who will handle that clever artist, Clay Clement, under a five-year contract, is making great preparations for his star's tour next season in The New Dominion and The Bells. At the Forty Club dinner the other night Mr. Clement told a story of the death of L. F. Rand, of his company, in Detroit. About two weeks after his death Mr. Clement received from a very bad Chicago actor a telegram which read: "I will take L. F. Rand's place for $50 per week." It came collect and Mr. Clement answered it, collect, as follows: "I would not take Rand's place for twice that salary." Apropos of this, Mr. Clement told of his late manager writing him from New York last week to this effect: "I don't think that the news of your hit in Chicago is very widespread; I have written to John Stetson for time in Boston and he pays no attention to my letter."

Joe Whiting tells me that during the rehearsals of The Great Diamond Robbery the time of the action was discussed, and some one discovered that it was November. "That seems to call for overcoats," said Whiting. "I don't know what I shall do, then," said one of the company. "I have no overcoat. But I guess it will be all right if I put on my heavy underwear."

Manager Tom Prior is doing well with a miniature baseball game in the old Brunswick Billiard Hall, next to the Chicago Opera House.

Grand Rapids was the only place in which The Rivals company did not pack the house, and Dr. F. G. Stanley, Nat Goodwin's physician, posted this notice on Mr. Jefferson's dressing-room door: "Owing to the slump in business at Grand Rapids, the season of The Rivals company will close May 30. The people will please leave their costumes with Willie at the stage door."

The largest amusement building in the world, the new Coliseum, was dedicated to-night by the Buffalo Bill Wild West Show. Seats are arranged for 20,000 people, and the lighting arrangement is perfect. A parade was given yesterday, and performances will be given afternoon and evening for two weeks. It is a great show and the Coliseum is a great building.

Whiting Allen, press agent of the Wild West Show, called at my downtown camp last week, as did Edward Mortimer and Verner Clarges.

Julia Stuart, supported by John W. Dunne and Charles Hagan, has been doing well with Camille and East Lynne over at the Lincoln. They will give Ours for the benefit of the Fullerton Battalion, with Mr. Dunne as Hugh Chalcote.

During the early part of The Rivals' tour the gentlemen of the company were invited to a formal afternoon reception by some swell literary people who knew Mr. Jefferson, and Mr. Goodwin was persuaded to go. They all wore frock coats, and there was an immense amount of formal bowing which Nat did not relish. When they departed, each man poised his silk tile on his left thumb and they solemnly marched out by twos, Jefferson and Goodwin going together. "Didn't he look natural?" asked Nat, as they reached the outer air. "Who?" asked Mr. Jefferson. "The corpse," said Nat. And Mr. Jefferson nearly fell through the carriage.

In speaking of the gold cure the other day, Joe Whiting told of meeting a friend not long ago who had tried it. "They tell me," said the friend, "that I can't take a drink of whiskey, and I don't believe them." He ordered a cocktail, tossed it off, smacked his lips, and said: "I knew it. I can drink it as well as I ever could. The gold cure is a fraud."

"BIFF" HALL.

BOSTON.

The Death of Things Theatrical in the Hub--Only Two Theatres Open.

(*Special to The Mirror.*)

BOSTON, June 1.

Only two of the regular theatres of Boston are open to-night.

The sole change of bill to-night was at the Castle Square, where Rigoletto replaced Aida, which was presented in spectacular form, and gave great pleasure to many who had never had an opportunity to see the work presented before. The grand opera revivals have called forth much praise from regular patrons and others.

At the Tremont, The Merry-Go-Round has started upon its second week, and already the management has begun to introduce novelties, which will be the rule all Summer. The skeleton of the piece is so elastic that any kind of interpolation is possible, and Harry Askin promises that the performance shall be up-to-date at all times. In regard to music, a little more of McQuinn and a little less of some of the other composers would be acceptable. Specially marked hits have been made by Mamie Gilroy and Marie Cahill, whose specialties catch the house each evening.

The Hollis has closed its regular season with the long, successful run of The Sporting Duchess 2 for a single performance of The Rival Rivals. The sale is large.

The Museum, too, has closed for the season, and the final rehearsals of The Yankee Cruiser are in progress there. The Museum will have its next dramatic season open Aug. 24, when Roland Reed will return to the house where he has played so many years.

The recent performance of standard plays by a selected company of professionals has given rise to reports of the formation of a stock company in this city. A number of prominent actors and actresses have signified their willingness to co-operate in such a venture, and negotiations with a well-known manager are already under way.

The audience at Tremont to-night was photographed by flashlight for souvenir purposes.

The all-star Rival matinee had receipts of $8,000.

J. W. Kelly is ill and unable to appear at Keith's to-day.

The annual meeting of the Handel and Haydn Society resulted in a row, and considerable excitement was occasioned by the election of directors. The cause of all the trouble was whether B. J. Lang should be director another season or not.

Judge Hammond has given a decision in the case of Annie Clark, Kate Ryan, and Arthur Forrest against Nathan B. Goodnow, proprietor of the Grand Opera House. In the case of Miss Clark a decision has been given for $770 75, her entire claim for salary from November, 1895, to February, 1896, with interest. Miss Ryan gets $323 70, her salary from December, 1895, to December, 1896, with interest. Arthur Forrest's case resulted in a decision for the defendant. He had sued for ten weeks' salary at $100 a week. In the local court, before Judge Brown, all these cases were decided against Mr. Goodnow, but he appealed.

At the benefit of the New England Women's Press Association, at the Tremont Theatre 28, a number of well-known actors took part, and special hits were made by Minnie Dupree, Emma Sheridan Fry, Harry Woodruff, Eugene Sanger, Eugene Ormonde, and Franklyn Roberts, who was stage manager of the performance, and deserved great praise. But the chief hit of the entire performance was the first presentation on any stage of Rohan, the Silent. This was given by Alexander Salvini, Ida Conquest, and several of the members of Mr. Salvini's company. It was written specially for this star, and he purchased it more than two years ago, but he has never had an opportunity to present it until this visit to Boston. From the impression it made one may predict that he will soon repeat it, for it affords him excellent opportunity for displaying rare skill in pantomime. It is ingenious, scholarly, and dramatic, and reflects great credit upon its two dramatists, who were called before the curtain at the conclusion of the play.

The performance which was to have been given for raising funds for the defense of Edwin Bethel, who died in jail in Hartford last week, was turned into one for paying the funeral expenses, and what was left over was given to his sister.

R. A. Roberts, stage-manager of The Sporting Duchess, was presented with a solid silver service after the last matinee.

The final rehearsals of The Liberty Bell are being given at the Boston to-night, and the first performance will be given 2. Everything is said to be in readiness for a splendid show.

E. J. Ratcliffe's pony came in second at the pony race at the Country Club.

Hilda Clark may be engaged as prima donna for The Yankee Cruiser.

J. Q. Adams, general superintendent of the Museum, is to be in charge of Shooting the Chute, which opens 2.

JAY BENTON.

ST. LOUIS.

How the Cyclone Damaged St. Louis Theatres --Colonel Hopkins to Manage the Grand.

[*Special to The Mirror.*]

ST. LOUIS, June 1.

The theatrical sensation of the year in St. Louis is the leasing last week of the Grand Opera House to the Tri-State Amusement Company for a term of years, and it will hereafter be known as the Hopkins Grand Opera House. Pierrie Chonteau was the lessee of the property. The house will be under the management of Colonel J. D. Hopkins, and will be devoted to the continuous performance business, presenting the best features of drama with a strong stock company, as well as vaudeville in unbroken continuity. The house will be run in conjunction with the two Hopkins theatres in Chicago. The entertainment will be given on the same line as that offered at Pope's Theatre season before last under Colonel Hopkins' management. The season will open Aug. 29.

Fay Butler, of San Francisco, has leased the Union Trust Company's Roof-Garden Theatre, and will open next Saturday with a high-class vaudeville entertainment direct from Hopkins' Chicago Theatre.

The terrible storm of last Wednesday, which resulted in $50,000,000 worth of damage and the loss of some two hundred lives, besides several hundred injured, did more or less damage to the places of amusement in St. Louis. The roof of the Olympic Theatre was blown off, and rain flooded the building. The stage-settings were damaged to the extent of $2,000, and it will take $2,000 more to fix the roof and repaint and finish the damaged portions of the ceiling and upholstery.

Havlin's Theatre had its entire rear wall carried away, together with about $800 worth of furnishings and scenery. It also took the roof off the top of the stage. It will take $5,000 to make the house over, and work has been commenced on it.

The Grand Opera House was not damaged to any great extent. The Moresque front was defaced and the big electric sign dashed to the street.

The Hagan suffered some through rain and broken windows, and the Standard suffered some in the same way.

Schnaider's Garden is a wreck. Every building and nearly every tree was blown down. The supports under the roof of the auditorium were blown out, and the roof fell in. The stage is also blown down. The bar and music pavilions are a mass of debris, and the wreck is complete. At present it is uncertain whether it will be rebuilt or not.

Uhrig's Cave was not injured as it was out of the track of the storm.

All the buildings at Forest Park Highlands, where Billy Rice has been giving an outdoor vaudeville performance, were damaged, but performances will be continued as soon as repairs can be made.

The Suburban, under the management of Max Gumpertz, was not damaged, and made a change of bill last night. The vaudeville feature is Herbert and Caron, and Lew Dockstader's Minstrels. There was a big attendance.

Uhrig's Cave was to have commenced its season to-night, but instead opened last night. The occasion was a benefit to the storm sufferers. Manager Frank McNeary tendered the use of the Cave, and the members of the company volunteered their services. The entire receipts went to the fund for the unfortunate sufferers. Fred R. Zweifel, manager for Mr. McNeary, had charge of the benefit. The opera presented was The Gondoliers, with all the principals, chorus of forty, and increased orchestra. The opera was well rendered, and the performance netted a handsome sum.

George McManus, manager of the Grand Opera House, says the cyclone hit him hard. The Great Western Show Printing Company, of which he is president, was damaged to the extent of $700. The South Side race track, in which he is the largest stock holder, was damaged by the storm, and it will take $12,000 to repair it, and the Grand Opera House on the same day (Wednesday) was leased. He says he will not be out of the theatrical business for good, for there are several schemes afoot, and he will be in one of them.

Ray Simpson is organizing an opera company to go to Tyler, Texas, to play on a guarantee during the Texas Fruit Exposition, which takes place July 8 to 22.

Sir Henry Irving and Olga Nethersole both remember St. Louis kindly in her affliction, for the former telegraphed $1,000 for the cyclone sufferers, and the latter that she would donate the entire proceeds of one performance this week to the fund.

W. C. HOWLAND.

WASHINGTON.

Two New Plays at Allen's--Manager Kernan's Benefit--Gossip.

(*Special to The Mirror.*)

WASHINGTON, June 1.

The case of Mary Sanders against Richard Mansfield for the recovery of $1,300 due on an alleged unfulfilled contract, was called for trial in court May 27. The suit was filed Dec. 31 last, the plaintiff claiming that Mr. Mansfield engaged her at a salary of $75 a week; that later, he agreed to pay her $50 a week until the end of the season, because he did not put on the play he expected, when he engaged her; and that he broke this compromise agreement. Mr. Mansfield was represented by Edwin B. Hay, while for the plaintiff appeared Messrs. Colbert and Murphy. Mr. Hay asked for a continuance in order to have Mr. Mansfield here. This was opposed as unnecessary, but the court granted the defendant's counsel time to secure Mr. Mansfield's deposition. The case will probably come up toward the close of the term.

Two bright one act plays, Her Last Rehearsal, by Willard Holcomb, and A Proposal by Proxy, by Frederick F. Schrader, were given a first production last Wednesday night at Allen's Grand Opera House, the occasion being a benefit performance for the Legion of Loyal Women. The performance was under the able direction of William Boag, of W. H. Crane's company. Her Last Rehearsal is constructed around a single scene from Romeo and Juliet—the parting of the lovers in Juliet's chamber. The characters are Juliet, an ambitious amateur; Romeo, a professional leading man, and the stage manager, a "discoverer of talent." The curtain rises on the bare stage, occupied only by the stage manager and a few chairs. Romeo arrives promptly at the hour appointed for rehearsal, but Juliet is late. Romeo is moody, and the stage manager attempts to rally him in vain. He has become more than interested in the fair debutante, for whom, in spite of her natural charm and grace, he foresees failure in such a trying role as Juliet. It is simply another case of "how vaulting ambition doth o'erleap itself," and Romeo rebukes the manager sharply for encouraging the young lady in a vain effort to conquer the stage, and incidentally charging her a good round sum for it, to which the manager replies tersely that if these amateurs will get stage struck, they must pay for it. Juliet arriving unnoticed, overhears Romeo's remark about her incapacity for her part. She treasures this against him, and, appearing a moment later, receives Romeo's greeting very coldly. The stage-manager lectures her for being late, and then proceeds with the rehearsal of the scene mentioned.

Although Juliet recites her lines with elocutionary effect, she knows absolutely nothing about acting. Her movements are stiff and awkward, and when it comes to the impassionate love making in which the scene abounds, she is as cold as an iceberg. The stage manager corrects, exhorts, fusses, and fumes about, while Romeo patiently waits his cues and recites his lines with good effect. All at once, as they warm up to the closing of the scene, Romeo kisses Juliet with more ardor than a rehearsal requires. She resents this, her woman's instinct telling her that this was a real, and not a stage kiss. Later, when she and Romeo are left alone, she takes him to task for it, when he confesses that he loves her. She declares that she hates him, and tells what she has overheard. From mere acting, the play now becomes a modern romance, and it requires not a little persuasion on Romeo's part to win Miss Juliet in her own person. The stage manager returns to find them in a realistic love scene, which he applauds as being the best acting they have yet done. Romeo's explanation of the difference between acting and reality ends the play. The cast: Romeo, A. T. Seamon; Juliet, Franklyn Lynch. Stage Manager, William Boag.

A Proposal By Proxy turns upon the adventures of a blasé young New Yorker, a species of Van Bibber, named Flitter, who carries out another man's programme, and proposes for the hand of an ennui-tortured young widow whom he has seen but never met. The comedy opens in the house of the lady, Mrs. Wilson, who is under the protection of a splenetic, fire-eating old uncle, a retired sea captain, named Bluster. Flitter, by mistake, has carried off another man's overcoat. In a pocket of the garment he finds a diary, in which the owner, who is a broker and insurance agent, daily notes down a programme for his guidance for the next day. Tired of the eternal monotony of life, and for the sake of a little diversion, Flitter adopts the programme for his own conduct. He buys a cargo of coffee, sits for a dozen photographs, and finally proceeds to carry out the last two conditions of the memorandum, which are, that he shall call on Mrs. Wilson to propose for her hand, and pull Uncle Buster's nose. He is acquainted with neither, but at the appointed time in the evening presents himself at her residence, and without further ado, pops the question. This is the opening of the play. In a rapid succession of laughable scenes the comedy carries Flitter into a romantic complication with the pretty widow, and no end of trouble with the irrascible and fiery old uncle. He succeeds in marrying the widow,

but does not succeed in pulling Bluster's nose, that entry in the book at the finish remaining unchecked. The cast: Ferdinand Flitter, William H. Dupont; Captain Bluster, William Boag; Mrs. Julia Wilson, May Downing; Marie, Maud Allen. William Boag gave further evidence of pronounced ability for strong individual character work, his Stage Manager and Captain Bluster being warmly praised. William H. Dupont's Ferdinand Flitter was an unusually clever light-comedy impersonation, standing out bright and clear. Sandwiched between the plays, the balcony scene from Romeo and Juliet was given in admirable style, with Franklyn Lynch as Juliet, William Boag as Romeo.

A Summer season of comedy and vaudeville was commenced to-night at Allen's Grand Opera House under the direction of George Buckler. Tom Taylor's Still Waters Run Deep, preceded by a clever vaudeville olio, gives great satisfaction to the excellent attendance. On June 15 Albert E. Riddle will be associated in the management, when a new company, headed by Frederick Bond, will commence an engagement. The new company comprises Charles Abbé, Charles Mackay, Ernest Elton, John Findlay, William Boag, Edythe Chapman, Bretta Martl, Maude Monroe, and Mrs. Agnes Findlay. Joseph H. Hazleton will be retained as stage director. The opening bill will be Confusion.

To-night is Manager Hughy Kernan's annual benefit at the Lyceum Theatre, and his friends have turned out en masse. There is not an available place left. To night also marks the opening of the Lyceum Burlesque and Vaudeville company for a season of four weeks in both theatre proper and Summer garden. The burlesque performance in the theatre from 8 to 10, and the variety performance in the garden from 10 to 12. The Bells of Washington, a clever burlesque, introduces Elvira Franchilli, Leoni Bland, Dollie La Faire, Mabel Sterl, Dawn Griffith, Kittie Rose, Ada Downe, Dolien-Lafferin and Lillian Sterling, premier danseuses; also Fred Warren, Harry La Mar, William Mitchell, Charles O'Marsh, and John Rapp, comedians.

The season at Rapley's New National Theatre closed Saturday night. In addition to the play, Her Brother Bob, the comedietta, A Happy Pair, was given by request, with Joseph Wheelock, Jr., and Mary Sanders as Mr. and Mrs. Honeyton. Manager W. H. Rapley, in sweater and knickerbockers, is now a familiar figure among the bike enthusiasts that crowd our asphalt roadways. He goes to New York this week, accompanied by Mrs. Rapley, on business and pleasure bent.

Virginia Stuart, C. Garvin Gilmaine, and a host of volunteers appeared at Little Elsie Lower's benefit at the Academy.

JOHN T. WARDE.

PHILADELPHIA.

Summer Opera at the Grand--George Holland's Benefit--Current News.

(*Special to The Mirror.*)

PHIALDELPHIA, June 1.

The season of 1895-96 is over, and our managers in this city have cause to congratulate themselves, as they have all fared well, business being distributed more largely than in former years. For the coming season, the variety houses will all open middle of August, but the legitimate theatres will delay until late in September, on account of the Presidential election and shortage of good attractions at that date.

The Broad Street Theatre, Park Theatre, Girard Avenue Theatre, and Forepaugh's Theatre closed their season May 30.

Gustav Hinrich did not start for San Francisco last week as originally contemplated, but is now making arrangements to leave on June 20, and open his season at the Tivoli Theatre on July 6. Madame Kronold does not go with him, Madame Natali taking her place. The inducement offered these people to go to San Francisco is a contemplated tour to Mexico the coming Winter, and overtures are being made to Mons Guille, the tenor, to join the organization.

Miss Philadelphia, under the sole management of Thomas D. Van Osten, is to night celebrating its fiftieth performance to a large house, the souvenirs being a handsome white silk parasol for the ladies. Nancy McIntosh, Charles Bigelow, and Florence Lillian Wilkes have retired from the cast, and Inez McCusker now plays the dual roles of Ruth and the Italian street singer. This change, with the rent of the Park Theatre off their hands, is a saving to the management of $1,000 per week, and Miss Philadelphia is, in its present form, equally as well presented, and likely to remain here until the end of the month.

The Chestnut Street Trust Company, executors of the late Israel Fleishman's estate, and owners of the Park Theatre, have sent letters to all the prominent theatrical managers in the country, inviting a bid for the purchase of the property. They themselves put no price on the Park Theatre, which has a $65,000 mortgage against it. Manager Gilmore has still a four years' lease from Aug. 1, 1896, and gladly will resign same, if the Trust Company can find a purchaser.

The Castle Square Opera company at the Grand Opera House opened their season here with The Beggar Student, May 28. William Wolff, J. K. Murray, Thomas H. Persse, Rose Leighton, Edith Mason, and Clara Lane are already popular favorites. To night the bill is changed to The Black Hussar. The house is crowded, the performance surpassing any representation of The Black Hussar ever given in this city.

The Mask and Wig Club with No Gentleman of France have rented the Chestnut Street Theatre for night of June 10, the proceeds will be for the benefit of the University crew.

Harris' Rivals, with the comedy presented by a burlesque cast, are booked for one performance at the Walnut Street Theatre June 4.

Corinne Opera company closed their season in Baltimore May 30, and Miss Corinne is now resting at her residence, on North Broad Street, in this city.

George Holland has been tendered a testimonial benefit to take place at the Girard Avenue Theatre June 2. The programme will include Mrs. John Drew and George Holland in the quarrel scene from the School for Scandal; Mr. and Mrs. Russ Whytal in Agathe Dane; E. M. Holland with first representation on any stage of a new one-act play called 1871, assisted by the stock company, Lillian and James Kennedy, Virginia Hennings, Minnie Lovell, and Margaret Dale.

William Cleveland is in town completing arrangements for his Atlantic City season opening.

Me and Jack is booked to come to the Lyceum Theatre week of June 8.

At the Walnut Street Theatre June 2, S. Howell Evans will appear as Shylock in The Merchant of Venice, assisted by a professional cast. The stage will be under the direction of Robert G. Magee, of the Edwin Forrest School of Dramatic Art.

Gilmore's Band at Washington Park, Innes' Band at Willow Grove, Chicago Marine Band at Lincoln Park, and Conterno's Band with Battle of Nations at Neshaminy Falls, all opened their season May 30, and will remain the standard attractions throughout the Summer.

E. H. Sothern, with The Prisoner of Zenda, closed his season in this city May 30.

Thomas F. Kelly, of the National Theatre, is rusticating for the season at his Summer home, Cape May, N. J.

S. FERNBERGER.

BALTIMORE.

Arlington Casino to Open Next Monday--Harriette Weems' Benefit--Notes.

[*Special to The Mirror.*]

BALTIMORE, June 1.

Edgar Strakosch has things pretty much his own way this week, as practically all places of amusement in the city have closed excepting his promenade concerts at the Music Hall. They are becoming more and more successful as each week rolls round. The Imperial Russian orchestra continues to be an attraction. Among the other features are Laura Wainsford, of the Della Fox opera company, and Mazie King and Luke Kahn, very clever little dancers.

The Corinne Opera company closed a very fair week at Ford's Grand Opera House on Saturday night. This also closed the house for the season. The negotiations between Manager Ford and the Hinrichs Opera company in regard to the production of grand opera at Ford's for a Summer season fell through, although they had progressed so far that the company was announced in the daily press.

The Summer Casino at Electric Park, Arlington, will be formally opened on Monday, June 8, with a first-class vaudeville company. The Casino will be under the management of Charles E. Ford, who looks forward to a very successful season. Among the artists to appear in the initial programme are the Princess Eulalie, Adele Pervis Onri, Caroline Hull, the Parkins, the three Sisters Don, and the three Boaffons.

The benefit performance for Harriette Weems, which took place last Wednesday evening at Albaugh's Lyceum Theatre, was very successful both artistically and financially. Miss Weems is a talented young woman and is possessed of an attractive personality. George Macomber gave her excellent support, the remainder of the company being fair.

Manager Tunis F. Dean, of the Academy of Music, sailed from New York for Europe on Saturday morning last on the *Veendam*. Thomas Boylan, manager of Guy's Hotel, accompanied him to New York to see him off.

Nixon and Zimmerman, the new proprietors of the Academy of Music, are going to make extensive repairs on the building during the Summer months. When completed, it will be a magnificent temple of amusement.

I met Annie Meyers the other day. She is looking very well. Her rest has benefited her wonderfully.

A large delegation from Baltimore Lodge of Elks went over to Washington to-night to attend a benefit tendered to Hugh Kernan, the popular manager of Kernan's Lyceum Theatre. During the performance they will present Mr. Kernan with a handsome gold Elks' badge.

Irene Bentley, of the Merry World company, has been spending some time at her home in this city. Lotta Bauer, of the same company, is visiting her aunt, Mrs. Ida E. Harris, in Washington.

HAROLD RUTLEDGE.

CINCINNATI.

Good Things at the Ludlow Lagoon--Other Tempting Vaudeville Entertainments.

(*Special to The Mirror.*)

CINCINNATI, June 1.

Elaborate preparations are being made for the annual gathering of the B. P. O. E. in this city July 6, 7, 8. Every Elk will have one of the best times of his life, and Cincinnati will be turned over to her guests of honor.

Morris Schlesinger has a good thing in the Little Reds, as the dummy baseball games are popularly called. Cincinnati is well up in the league race now, and the Fountain Square is being packed daily to hear the telegraphic reports of the Eastern games. The contrivance is most ingenious and interesting.

At the Ludlow Lagoon this week, Lockhart's Performing Elephants are the leading attraction, although there are other good things on the bill—the specialty performers including the Three Racketts, Juno Salmo, and Castellet and Hall.

The Amphitheatre at the Zoo is nicely arranged to catch all the cool breezes, and is decidedly *al fresco*. The performers in the vaudeville entertainment made a hit last week and most of them are continued in their engagements. They include Sie Hassen Ben Ali's Arabs, the Deltorellos, Bessie Gilbert, cornetist; the Zorellas, aerialists; Carroll and Kane, and Helen Sloan. Tuesday and Friday nights military band concerts are given by Weber's Band.

At Chester Park the performance is given in the German village. The participants are the Lavigne Sisters, Ben Van Dyke, Warren and Howard, James A. Reilly, and the American Comedy Quartette. The bicyclists have settled on Chester Park as their particular resort.

The stage performances at Coney Island have not commenced, but the people are flocking there already in boat loads, and the magnificent Island Queen will soon be taxed to its full capacity.

WILLIAM SAMPSON.

CLEVELAND.

Opening of Haltnorth's Garden with The Black Hussar--Minstrelsy at the Euclid.

(*Special to The Mirror.*

CLEVELAND, June 1.

The regular theatrical season came to a close Saturday evening, the Cleveland Theatre being the last house to close. However, the Euclid will remain open most of the Summer, the first three nights of this week being devoted to a local entertainment, and afternoons to baseball by electricity.

Haltnorth's Gardens never looked handsomer than to-night, all ablaze with hundreds of electric lights, furnished by the new plant recently put in by Manager Charles La Marche. Outside the permanent auditorium the scene is a brilliant one. At the entrance is an immense tree illuminated with nearly two hundred different colored incandescent lights which produce a beautiful effect. When Professor Thomas G. Zeplin raised his bâton for the opening notes of Millocker's "Black Hussar," the immense auditorium was filled by a very fashionable audience, every seat being occupied. The Garden Theatre Opera company, which promises to vie with last year's success, rendered the opera in a pleasing manner. The Helbert of Mark Smith was much admired. Edgar Temple, last year's favorite tenor, sang the role of Walderman with pleasing effect. As Piffkow, Oscar Girard was exceedingly funny, and met with a great reception from his numerous friends of last year. Nina Bertina Humphreys, the prima donna, met with a generous reception on her first appearance in this city, and Elvia Croix Seabrooke, who has many admirers here, was enthusiastically applauded, as was Eva Davenport, both taking roles especially suited to them. The opera was finely staged, and with the large, well-trained chorus of thirty five, the production made a favorable impression. The Black Hussar will be given all week, and is to be followed by Dorothy.

Cleveland's large and noted Republican club, the Tippecanoe, is giving a minstrel entertainment of unusual merit at the Euclid Avenue Opera House to-night, and in spite of the opening of the Gardens, the Euclid is favored with a good house. All the prominent Tipps are done up in burnt cork, and are assisted by members of the Cleveland Grays. The Tipps hold the boards for two more performances.

Automatic baseball continues at the Avenue Opera House as long as the Clevelands are away from home.

Fred W. Bennett, for some years assistant treasurer of the Lyceum Theatre, will act in a like capacity at Haltnorth's Garden Theatre this Summer.

Colonel Will Moxon is at the gate as usual at the Gardens. Summer opera would not be complete at Haltnorth's without Moxon to take the pasteboards.

WILLIAM CRESTON.

REFLECTIONS.

The Brooklyn Dramatic Society, which gave its first public performance last Winter, has filed articles of incorporation, approved by Justice Gaynor, in the Supreme Court.

The Kodac company is playing a supplementary season of seven weeks, and will close at Slatington, Pa., on June 6.

Wilton Lackaye will leave this week for San Francisco, where he will play a star engagegagement, supported by the Frawley stock. He will make a trial production of the play by Hillary Bell and Ramsey Morris.

Alfred Hudson signed yesterday to remain in the support of Sol Smith Russell, with whom he has appeared for six seasons past. Mr. Hudson is one of the ablest and most reliable actors in his line now before the public.

Martha Morton's new play for Crane has been provisionally called Sunset. This title has done service for other dramatists, notably the late Charles Gaylor and Jerome K. Jerome.

The American Dramatists' Club will have a "shop talk" next Saturday evening, in the club rooms, 1440 Broadway.

J. J. Spies is completing a list of attractive plays for Forepaugh's Theatre, Philadelphia, next season, and is handling the New York end for the Montreal Théâtre Français.

Bartley McCullom is in town completing arrangements for the season of his stock company at the Pavilion Theatre, Peak's Island, Maine. Those who signed to accompany him to his playhouse off the Maine coast are Howell Hansell, William Canfield, James Horne, Peter Lang, Arthur Livingstone, George K. Henry, N. D. Conniers, William Staley, John Carly, Maud Hall, Beatrice Ingram, Helen Robertson, Lillian Andrews, and Anne Scott.

Sadie Stringham, who closed with The Village Postmaster in Boston on May 16, was quite ill after returning to New York, but has now fully recovered. She wishes to contradict a report circulated to the effect that her engagement was unfortunate, as she was paid in full, with the exception of a few dollars on the last week, and made a distinct hit in the part of Samanthe.

Maurice Freeman closed a successful Spring tour in The Westerner at Worcester, Mass., May 30. The next season will open early in October, with Manager L. C. Jones again in charge.

C. T. Dazey will complete this Summer a new play for Charles Frohman. He has many offers for foreign rights to In Old Kentucky and The War of Wealth, and both of these plays will probably be seen in Europe next season.

Lewis Morrison has purchased from McKee Rankin The Setting of the Sun, produced at Hooley's Theatre thirteen years ago, when Mr. Morrison originated the parts of Rex Stirling and Red Feather, Indian twins. The play has been rewritten by Frederick Bryton.

J. Moy Bennett has joined the Myra Collins company, who are playing the principal Summer resorts along the St. Lawrence river. His singing of popular songs is said to be a taking feature at every performance.

The Ruby La Fayette Dramatic company opened June 1 at the Summer theatre of Lampasas, Texas, to appear in a repertoire of stock plays under the stage management of Edward Curran.

Howard Kyle is at his home in Chicago. He will come to New York in a few weeks.

Harry Davenport is in New York, where he will complete arrangements for his tour next season.

Harry Corson Clarke has just closed a twenty nine months' engagement, divided between Denver and Salt Lake City. He has signed for the Summer with the Frawley company, playing James Lewis' part in The Two Escutcheons, which was put on Monday night.

The wife of Paul Steindorff, one of the managers of the comic opera company now playing at the American Theatre, gave birth to a bouncing baby girl on Sunday last. The baby, who tips the beam at twelve pounds, will be called Yum Yum, on account of Dorothy Morton's success in The Mikado. If the baby had arrived the week before last, while The Bohemian Girl was enjoying its run, she would have been called Arline. Such is fate.

There was a dress rehearsal last Saturday of a Latin version of Hamlet, which is to be presented to-morrow (Wednesday) by the students of St. Francis Xavier's College in the college theatre. The Latin translation of the tragedy is the work of the students of the rhetoric class of '97, under the direction of Rev. J. F. X. O'Conor, the professor of rhetoric at the college.

On June 22 a season of Summer opera is to be inaugurated at the Shanley Park Casino of Pittsburg, Pa., under the management of Davis and Schwab. The company is to include Pauline Hall, Hubert Wilke, Madame Cottrelly, Charles A. Bigelow, and other well-known people identified with comic opera. The repertoire will comprise Falka, Beggar Student, Black Hussar, Clover, Queen's Lace Handkerchief, and other standard operas.

Grace Filkins, of the Shore Acres company, and Lieutenant Commander Adolph Marix, of the battleship *Maine*, were married by Mayor Wanser, at 245 Montgomery Street, Jersey City, on Sunday evening.

The estate of the late Henry Warren was only probated last week, although he died two years ago. Henry Warren was the father-in-law of Joseph Jefferson, and father of Harry Warren, who died but a few weeks ago. The estate scheduled almost $100,000 in personal property, besides some realty.

George W. Francis will manage the Trocadero, Philadelphia, next season.

Grace Gaylor Clarke will again go with Shore Acres next year. The season begins late in November.

Edwin Warner was in town yesterday. He says that the Hanlon pantomimes will next year be on a larger scale than ever before.

Helen Du Carte will be the prima donna of The Merry World next season.

The Crawford Sisters, two clever little mites, were tendered a benefit at Arion Hall, Brooklyn, last Wednesday night. A good bill was presented, in which the clever singing and dancing of the two beneficiaries was a feature. Little Emily Roberts also won much favor.

In the Heart of the Storm will have an elaborate production early next Fall. Arthur G. Thomas, late manager for Neil Burgess, has been engaged as manager. There will be a company of twenty five, and two car loads of scenery will be carried, including a full electrical plant.

The Boston Playgoers' Club has closed a season, brilliant from a social viewpoint. A number of delightful receptions have been held, and some of the best-known people of the stage have been entertained. At the last meeting of the season the guests were received by Mrs. E. H. Crosby, Mrs. E. Payson Thayer, and Mrs. Emma Sheridan Fry. Among those present were Kittie Dooling, Maud Hosford, Florence Enneking, and others.

Ted Peiper will go in advance of Mrs. Leslie Carter in The Heart of Maryland next season.

James S. Mattit, Sr., will not appear as the Lone Fisherman in the revival of Evangeline at Manhattan Beach, as announced in a previous issue. The part will be played by Joe W. Harris.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three Months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

GOSSIP

Wallace C. West joined the Betts-Losee company at Lebanon, N. H., June 1. The company numbers twelve people, and fair business is reported in the Granite State. Herbert K. Betts and Amele Losee are the stars, managed by Harry Shannon.

L. N. Scott, manager of The Winning Triplets, the Metropolitan Opera House, St. Paul; the Metropolitan Opera House, Minneapolis, and the Lyceum Theatre, Duluth, has just closed a prosperous season, and will be in New York shortly to complete bookings for the coming season.

The annual musical festival at the Toledo Valentine Theatre introduced as soloists, Mme. Nordica, Gertrude May Stein, Katharine Bloodgood, Rose Stewart, Max Heinrich, Signor Campanini, Evan Williams, and Arthur Whiting.

There are fifty-two issues of THE MIRROR in a year, and a three-quarter inch card can appear fifty-two times for $32, payable $8 every three months in advance. This is less than 62 cents a week. A small continuous advertisement pays better than a large card for a few times.

Since May 2, when he closed a highly successful engagement of fifteen weeks as leading man of the Avenue Theatre stock company at Pittsburg, Howard Kyle has been visiting his mother in Chicago. Spreadbrow in Sweethearts, Coddle in Married Life, Col. Chalice in Alone, Hummingtop in Arabian Nights, Young Marlowe, Cheviot Hill, Captain Absolute, and Dawson the Tutor in Betsy are some of the new successes recently added to Mr. Kyle's varied repertoire.

Harry F. Adams, late of the Coon Hollow company, has been engaged as leading comedian, and Max von Mitzel as character actor, with Elitch's Garden Stock company, for the Summer at Denver.

Ellsworth Walters and Millie Stevens joined the Hubert Labadie Faust company at La Crosse, Wis., for the rest of the season, which closes about July 4.

Frank Marlowe closed his season with Stuart Robson, May 23, at Toronto, and has gone to his home, Thomaston, Long Island, for the Summer.

Ida Sollee, who remained with The Village Postmaster until the close of its season, in Boston, is now visiting Mrs. R. W. Panamore, at Asbury Park.

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Sol Aiken, the Svengali of the Thrilby company, is suffering from an attack of acute rheumatism at his residence in Harlem. He has been ill for over four weeks.

Frances Drake, who has just closed a successful season with The Great Northwest, in which she originated the part of Grace Harding, will sail for Paris next Saturday to enjoy a much deserved vacation. Miss Drake has been suffering for the past week with nervous prostration, caused by the mental and physical strain in the fourth act, wherein she climbs to the top of a windmill, thirty feet from the stage, and revolves on the arm of the mill. Miss Drake has been compelled to call upon a doctor's services several times during the tour, as she has been bruised by her daring work. She has been re-engaged for the same part next season, and will return about Aug. 20 for rehearsals.

The Frost and Fanshawe company is working North with good business. Mr. Fanshawe's new play, A Red Elephant, is in rehearsal, and The Iron Mask is soon to be put on elaborately. Charles Cline, late of Old Tennessee, joined the company at Beloit. The company has not closed in seven years.

Owing to his success in Hands Across the Sea at Worcester, Mass., Maurice Freeman prolonged his stay in that city a week. Mr. Freeman has arranged with E. E. Rose for the rights to The Westerner in the United States and Canada for next season, and will open in that play in October under direction of L. C. Jones.

☞ If you are engaged let the managers know that you have closed for next season. Nothing advertises any person's value so much as the fact that their services are in demand. A one inch card for four insertions costs $4 90.

Miss Santje, whose Clyde Harrod in Coon Hollow, during the season past, was such a notable performance, has been ill at her home in Philadelphia, but is now convalescent.

The past two seasons have seen such a surfeit of road companies presenting Faust that house managers, it is said, are chary of booking the attraction for next season. Lewis Morrison, taking his cue from Irving's success in reviving the play, was the first in the field. So prosperous was his venture that the following year he had two companies doing the play on the road. Then, as two or three printed versions were procurable without royalty, Mr. Morrison's example was followed by others, until last year there were six different competitors in the field.

John W. Isham, of Octoroon fame and of Oriental America, has just returned from Europe, after visiting London, Paris, Berlin, and Vienna, and has succeeded in securing for his organization some startling novelties to be announced later. Mr. Isham has just closed a three years' contract with Boston's noted singer, Sidney Woodward, for his Oriental America. Mr. Woodward distinguished himself at the World's Fair with his phenomenal voice, and has since been singing in one of Boston's most fashionable churches. He will be leading tenor for Oriental America.

The Winnett Stock company produced a new play, Under the Cuban Flag, at Oneonta, N. Y., May 21. The piece succeeded, and will be a part of the regular repertoire next season, with Joseph Slaytor in the leading role.

Marie Wellesley's Players closed their seventy-second week on the road at Cedar Rapids, Iowa, May 30; every seat sold and people turned away. The company remains out until election time, and is booked for a Summer season at Waukesha, Wis., and other northwestern cities.

George K. Robinson, manager of the Lewiston, Me., Opera House, opens his stock Summer season June 6. The company includes William R. Daly, Fred Williams, Neil Twomey, James Levering, Walter Penniman, George W. Murray, Joseph W. Healey, Marion Chester, Mora, Helen Frost, and Ella Fontainebleau.

The benefit tendered to Manager William Black, Advertising Agent Edward Cook, and Stage Manager F. W. Mohn, of the Hoboken Lyric Theatre, last Friday, was a success. Many well known professionals made up a strong bill.

J. J. Ryan and James Walsh have joined the Winnett Stock company.

W. R. Walker and wife, of Burlington, Vt., will sail for Europe on the steamship *Lucania*, Saturday, stopping at the Imperial Hotel in this city a few days before sailing.

Morin Gross, late leader of the orchestra with Lillian Lewis, is now with Kelly and Bates' Comedians, as is also Joseph Durkin.

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AS

BASSANIO, CASSIUS, IAGO, ROMEO.

The Iago of Mr. Spencer was the most distinctive characterization we have seen given that role in a long while—certainly not since Mr. Booth played it. His reading of the part was superb, and there was scarcely a moment when it was at fault. His methods of acting cause the nature of the "remorseless villain" to stand out in most distinct and unmistakable embodiment.—*Cleveland Leader.*

Mr. Spencer's Iago is a performance of undoubted merit. It is yet tentative, but there is crystallized around it enough good hard thought to give it distinct value and to convince the spectator of it that there is in this player a deal of the right kind of metal. It was particularly notable in the way of repose and for just delivery of the lines. It were well for the stage if it could gain many recruits of Mr. Spencer's quality.—*Detroit Free Press.*

Mr. Spencer has made splendid progress in his acting; the thought-side of his work is manifest in all he does; he has fine self-command; has acquired the power to subordinate the good things in his lines to the things which are best, a lesson which many a good actor never learns, and especially difficult when the mind of the actor is filled with a literary appreciation of the play as subject of painstaking study, as is evident in Mr. Spencer's work. His Iago was finely conceived; it was sufficiently subtle. The scene between Othello and Iago, where the jealousy of the Moor is kindled, could not have been better done: it was good in the exact ratio of its difficulties.—*A member of the New York Shakespeare Society, Buffalo, Feb. 4.*

E. R. Spencer appeared as Cassius and gave a powerful interpretation of the part. He has a strong resonant voice and is particularly well suited to the part in point of physique. His greatest strength lies in his thorough earnestness. He never for a moment drops the character. His Cassius is unquestionably the best seen since that of the late Lawrence Barrett.—*Grand Rapids, Mich., Herald.*

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VAUDEVILLE STAGE

THE IRISH SERVANT GIRLS.

JOHN AND JAMES RUSSELL.

"Maggie! Maggie!! put the horse in the kitchen, an' give him a bushel o' coal!"

What frequenter of the vaudeville houses is not familiar with the above lines, as delivered with all the strength of voice and lung power possessed by the irrepressible James Russell?

This and other expressions used in the Irish servant girl act of the Russell Brothers, have become bywords all over the United States, and even the poorest mimic never fails to raise a laugh when he announces that he will give an imitation of a conversation by the Russells, and proceeds to repeat the words with which they have set the whole country screeching for so many years.

In the vast army of vaudevillers the Russell Brothers stand alone and supreme as the best delineators of eccentric Irish females on the boards. Their great popularity is proven by the fact that they have been doing the same specialty for years past, and the longer they continue it the more the public seems to like it.

John Russell has a sweet, sympathetic voice, which is heard at every performance in some popular ballad of the day, and even though his brother stands beside him as he sings, the audience invariably listens to the song with the greatest attention, and almost always insists upon an encore. Of course, as soon as the song is finished James makes some ridiculous remark, and laughter once more reigns supreme.

John has appeared successfully in Dutch, Irish, and Yankee characters and eccentric old men. His best piece of character work is his Old Mother Frochard in the burlesque on The Two Orphans.

James is a mimic of decided talent. He was the first performer in the country to give correct (though of course somewhat exaggerated) imitations of Clara Morris, Kate Claxton, Rhéa, Sarah Bernhardt, and Madame Janauschek. His imitation of Clara Morris in the mad scene from Article 47 is a very fine piece of work, and proves that he must have made a very careful study of the original.

The Russell Brothers were born in New York city. They are real brothers. They joined hands and made their debut together in 1877. In the early part of their career they were considered the most versatile team on the variety stage. Their first success was made with an act of white and black changes, in which they made a complete change from Irish widows to colored swells in ten seconds. They are the originators of the Irish servant girl act, in which they have had many imitators.

During a chat with the brothers at Proctor's a few days ago, they told an amusing story of an adventure they had last year in Guy's hotel in Baltimore. It seems that the expressman got their trunks mixed and delivered their theatre trunks at the hotel. They did not discover the mistake until it was almost time to go to the theatre, so they determined to dress in the hotel and drive to the theatre in a cab. The manager of the hotel, "Tommy" Boylan, had had some trouble with two chambermaids and had discharged them. They were discussing their grievances in the hall, when the Russell Brothers, made up for their act, emerged from their room. The infuriated "servant" ladies, thinking that they must be new girls hired to take their places, attacked them with brooms, and inside of a few moments there was the liveliest kind of a scrimmage, in which the comedians were obliged to use all their knowledge of pugilism in order to keep from being killed by their antagonists of the gentler sex.

For the past three seasons the Russells have been under the direction of Weber and Fields, with whom they have a five years' contract.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads the bill with new songs. Lady Sholto Douglas continues to sing. The other performers are Zanno, the upside down juggler; Pearl Andrews, dialect mimic; Edwin Latell, musical comedian; Katie Rooney, comedienne; the Nelson Trio, comedy sketch artists; the Elinore Sisters, eccentric comediennes; Canfield and Carleton, comedy duo; Lillian Greene, serio-comic; Ben R. Harney, negro delineator and pianist; Thomas E. Glynn, banjoist; Bates and Bates, vocalists and instrumentalists; the Kodacks, acrobatic comedians; and Allen and Lingard, singers.

Proctor's.

Ross and Fenton head the list in Any Part of Maryland. Others are: Watson and Hutchings, comedians; Eleanor Falk, comedienne; Gertrude Mansfield, serio-comic; Edna Urline, Jessie Herworth, and Frankie Haynes, soubrettes; Engelhardt and Raymond, fencers and sharpshooters; Felix Haney, parody singer; Casey and Le Clair, Irish comedians; Al Lubin, trick violinist; Joseph Goetz, equilibrist; and Welland, clown juggler.

Hammerstein's Olympia.

Fregoli continues to be the talk of the town. He changes his bill frequently, and thus keeps the public interested in his work. The other performers this week are the Dore Brothers, banjoists, assisted by Charles L. Van Baar; Weber and Fields, in their Fregoli burlesque; Herr Techow's trained cats; the Avolo Trio, xylophonists; and Constanz and Ida, equilibrists. Hammerstein's Marblesques and the Eidoloscope are also in the bill.

Koster and Bial's.

Donnelly and Girard make their vaudeville debut here, after eight seasons as farce-comedy stars. Chevalier is in the last week of his stay. Biondi appears in new impersonations. The Brothers Horn, comic boxers, Paulinetti and Pico, comic gymnasts, and Helena Wilson are in their last week. Edison's Vitascope continues its successful career with new pictures. The regular season ends here on Saturday night, and on Monday next the roof garden will be thrown open for the Summer.

Proctor's Pleasure Palace.

The roof garden is now in good running order, and entertainments are given simultaneously in the theatre and on the roof. The ballet of "24 hours" from La Gioconda is the principal feature of the bill, which includes Unthan, the armless man; Albini, illusionist; Bettina Gerard, comedienne; the Pantzer Brothers, head balancers; the Jackley Rostonsy, acrobats; the Olympia Quartette; Annie Buckley, Nellie Franklin, and Capitola Urline, comediennes; Kathleen Warren and Mabel Craig, sketch artists, and George Lockhart's comic elephants.

Keith's Union Square.

Jennie Yeamans in her second week. The others are the three Delevenes, acrobats; Giacinta Della Rocca, violinist; Pete Baker, German comedian; Pat Reilly, Irish comedian; Horwitz and Bowers, travesty artists; Imro Fox, magician; Fisher and Carroll, comedians; Robinson, Baker and Robinson, high jumpers; Frank Latona, musical comedian; the Powers Family; Annie Whitney; Fish and Quigg; Ernest Wilson, descriptive vocalist; the Fremonts, James Richmond Glenny, and others.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—Ross and Fenton revived their travesty on Antony and Cleopatra last week and made a great hit. The woes of Cleopatra and her efforts to poison herself with a very healthy looking asp brought many laughs. Mr. Ross was at his best as Mark Antony. Gertrude Rutledge, formerly a member of the 1492 company, made her vaudeville debut, scoring an immediate success. Her costumes, particularly the last one, in which she appears in tights, are superb. She has a clear, sweet voice and sang her songs well. Professor Lockhart's troupe of trained elephants made their reappearance after a short season on the road. Boney is not a bit puffed up over her out-of town success, and went through her tricks as neatly as ever. Joe Flynn sang his parodies so fast that the band had trouble following him. His popularity continues unabated.

Eleanor Falke was warmly received as usual. This young woman has been in vaudeville only a few weeks, and has already become a prime favorite. The Jackley-Rostons did their acrobatic work in an agile manner. Watson and Hutchings, assisted by their clever tramp, were very funny in a Dutch act. The sketch of Simmonds and Holloway is diverting, and their work is applauded. Bruns, Nina and Perry introduced a clever sketch, in which there was some good singing, illustrated with views. Lillian Westerly sang some good ballads. Maud Myring sang some catchy songs, and Griff Williams played the banjo and cracked some good jokes.

KEITH'S UNION SQUARE.—Bobby Gaylor returned to the vaudevilles, and was warmly greeted by his friends. His methods are familiar, and he has not changed them. The same funny walk and interrupted flow of language brought many laughs. Jennie Yeamans talked to the piano player a good deal, and gave several imitations. Her style of entertainment is certainly unique, and pleasing on that account.

Hilda Thomas worked hard and made a pronounced hit, especially in her imitation of the girl who would be a soubrette. She was ably assisted at the piano by Frank Barry. Miss Thomas' dresses are very pretty. The Acme Four made fast and furious fun with their sketch, "Tubbs' Visit." Maxwell and Simpson continued their hit with their illustrated songs. The last song is getting a little bit threadbare, and a new one ought to be substituted.

Horwitz and Bowers, the travesty artists, who have established themselves firmly as favorites here, introduced several changes in their act, which is very clever. Brown and Detty made a hit with a sketch which is well put together. Hines and Remington's sketch of east-side life proved as amusing as ever. Whitney Brothers played on some odd instruments, including a musical step-ladder.

Fields and Woolley and Gray and Conway opposed each other in the "Dutch Doogans" business. "Little Johnny" was sung twice at each performance in a variety of German dialects. Gertrude Reynolds sang a couple of songs and proved herself a very clever dancer. The Fansons did their schoolroom sketch. George Leslie told some good stories, and the three Brothers Mathias introduced their quaint specialty, The Devil's Kitchen.

TONY PASTOR'S: Lady Sholto Douglas made her New York debut last week. Of course her name and fame drew crowded houses. She is a well-built young woman with a pleasing face and long black hair, which hangs down her back in a braid. She wore a string of pearls which are said to be part of the Queensberry jewels. She sang in the conventional soubrette fashion, "Won't You Play House With Me?" "The Modern Ideal Girl," and "The Daughter of Officer Porter." Tony Pastor sang several new songs and parodies, to the great delight of his admirers.

Lydia Yeamans-Titus was, of course, the real star of the bill. Her sweet voice, dainty methods, and unctuous humor won her many recalls. Raymon Moore sang some old and new songs. His voice is clearer and better than it has been for some time past. The illustrated ballads of Myer Cohen were a strong feature of the bill. The Morellos mingled fun and good acrobatic work successfully. Ida Morello's pretty figure was shown in a very becoming white costume. Entertaining sketches were introduced by Mahon and Brown, Murray and Alden, Whiting and Sheppard, and Meeker and Mack. Crowley and Foley did some clever buck dancing. Millie Bertina twisted herself about very gracefully. The Mirambo Trio introduced some novel instruments from which sweet sounds were produced. O. K. Sato juggled in comic fashion. The Donatos were seen in their great one-legged clown act.

HAMMERSTEIN'S OLYMPIA.—Fregoli presented a new sketch last Wednesday evening, appearing in an original burlesque opera entitled Dorotea, written by himself and composed by his musical conductor, Ugo Jacopetti.

In this the wonderful transformation artist enacted seven entirely different parts—an old man (basso), a soldier (baritone), a troubadour (tenor), a blonde heroine (soprano), a sheriff, an executioner, and a scene-shifter. The opera broadly burlesqued Lohengrin, and told, in five scenes, the tale of an aged man who, called to war, leaves his daughter in the care of his intimate friend, who loves her. She elopes with a young troubadour, and is pursued on a swan by the guardian. The recreant maiden is sentenced to death, but cheats the headsman by taking poison. A regulation heavenly apotheosis concludes the travesty.

Fregoli was seen and heard to singular advantage in every character, and his delightful humor pervaded the whole sketch. Some of his transformations were accomplished with almost incredible dispatch, and all were completely wonderful. The opera was preceded by a short prologue given before the curtain by Fregoli as himself, and at the end he reappeared in his own likeness to bow thanks for the hearty applause of a crowded house. His successful operetta, The Medallion, in which Fregoli enacts fifteen different personages, was repeated after Dorotea, making a total of twenty-two varied characters portrayed by this remarkable artist in a single half hour.

Weber and Fields have made a big hit with their Fregoli burlesque. The great mimic himself has suggested several improvements in it, and it is even funnier than before. Herr Techon's happy family of felines performed their marvelous tricks superbly. The Tiller Troupe of English beauties finished their engagement, and left an aching void in the hearts of every "Johnny" who frequents Olympia. A new picture, called "The Sidewalks of New York," was shown on the Eidoloscope. It was taken in Frankfort Street, and shows a lot of little urchins dancing to the music of a street organ. The Marblesques were duly admired. The Avolos, and Constanz and Ida continued their success.

PROCTOR'S.—The Russell Brothers carried off the honors last week in their servant girl act, and laughter was continuous while they were on the stage. Marguerite Gonzales, who has an extremely sweet voice, which she knows how to use with telling effect, sang some operatic selections and one or two touching ballads equally well. The applause which greeted her efforts proves that she is a great favorite with New York audiences. Unthan did a whole lot of things with his feet which ordinary persons do with their hands, and did them gracefully, too. The Pantzer Brothers made impressions on the hearts of all the susceptible young women by their splendid physiques and clever work as head balancers. Falke and Semon's funny musical act was applauded.

Four soubrettes, Valley Egar, Leona Lewis, Belle Darling, and Marie Leslie, sang and danced in their happy serio-comic way. Fred Walz gave some good musical imitations. The comedy sketch by Mayne and Neilson was funny. The others who appeared were Yarick, Professor Zlovga, Marietta Myers, Flossie La Blanche, Charles Whalen, and the Whites.

KOSTER AND BIAL'S.—Jenny Valmore, the English comedienne, made her American debut here last week. She sang some characteristic English songs in the usual English style, and did not make a sensation.

Biondi introduced a new musical sketch, in which he impersonated twenty-two characters, winding up with imitations in make-up and manner of Gabriel, the leader at Koster and Bial's; Seidl, E. Bial, Wagner, Mascagni, and Sousa.

Chevalier met with as hearty a welcome as ever. He sang "'Appy 'Ampstead," "Mrs. 'Awkins," "My Old Dutch," "Yer Can't 'Elp Liking 'Em," and other songs of his extensive repertoire, to the great delight of his hearers. The Brothers Horn, who have been raised to the distinction of having their names printed in big black type on the programmes, gave their very funny boxing match, assisted by pretty Charlotte Hallet. Some new pictures were shown on the vitascope, which is now in splendid working order. The bar performance of Paulinetti and Pico aroused the audience to alternate bursts of laughter and applause. The vocal and musical efforts of the Sisters Winston were very enjoyable. Helena Wilson and M. and Madame Ducreux Geralduc won favor, and Herr Grais, with his educated baboon and intelligent donkey, continued their success.

VAUDEVILLE PIRATES.

The following letter has been received:

To the Editor of The Dramatic Mirror:

SIR.—Your success in exposing so many of the dramatic pirates has led many a suffering variety performer to wish that you would turn your search light on the vaudeville vampires.

The managers desire and pay well for novelties, but they soon cease to be novel. Anything new, possessing merit, is promptly seized by these pirates, and frequently exploited in the same houses where the originator is to appear later, rendering the engagement unsatisfactory to the audiences and himself and unprofitable to the manager.

If means for the protection of American performers could be devised, it would improve their condition greatly, and also stop, to some extent, the importation of so many European "gold bricks."

Nearly every entertainer of prominence has suffered from these poachers, and any suggestion, or action, leading to their suppression, will be received with heartfelt thanks by the best element of the vaudeville profession, and particularly by yours truly,

The Electric Quartette,
HOWARD POWERS,
CHARLES E. UDELL,
ED. A. KERR,
GEORGE W. KERR.

WEBER AND FIELDS' NEW VENTURE.

George J. Kraus, who has managed the Imperial Music Hall, this city, since it was opened, transferred all his right title and interest in the place to Weber and Fields. The transfer took place on Wednesday last, and was brought about by Henry C. Miner, who holds a mortgage for $35,000 on the property. Weber and Fields paid Mr. Miner $20,000 in settlement of his claim, and assumed the lease of the building for the three years it has yet to run. The ground rent is $15,000 a year.

The new managers will give the place a new name, and will open it early in August as a first-class music hall. They will make a few changes in the interior, and may turn the café in the basement into a rathskeller.

Mr. Kraus, it is said, will give up theatricals for good. He has lost thousands of dollars in the Imperial since he opened it.

HUBER'S MUSEUM SOLD.

George Huber sold his museum on Eighth Avenue on Tuesday last to A. H. Van Buren, a retired merchant who lives in Brooklyn. The price paid is said to be about $15,000. It is only a few months since Huber purchased the place from John B. Doris.

A GREAT JUMPER.

ROBERT H. BAKER.

The above is a correct instantaneous photo of Robert H. Baker, of Robinson, Baker and Robinson, breaking the running high jump record of 6 feet 6 1-2 inches at Cambridge, Mass., on the 31st day of August, 1895. Mr. Baker performed this wonderful feat by jumping from both feet and going straight over the bar in a sitting position. On the 5th of last August, at the Clan-Na-Gael games held in Philadelphia, he added seventeen inches to Darby's record for three jumps. He has an open challenge to jump any man in the world for $1,000, but as there are no jumpers in the business who could get out and compete for championship honors, he is entirely alone in the field, as he simply out-classes all the others. He is now one of the firm of Robinson, Baker and Robinson, one of the features the past season with Hoyt's A Runway Colt.

Mr. Baker was the first to successfully introduce stage jumping. For a number of seasons he met all-comers at his style of jumping with the William Muldoon combination, and has never been defeated. He is not only a phenomenal jumper, but is a remarkable tenor singer, being able to take high C with as much ease as he can take a high jump. The singing of duets by himself and wife is much admired, and their act in general is one of the very best novelties before the public. They are performing this week at Keith's Union Square, this city, and are meeting with great success.

OPENING OF THE ROOF-GARDENS.

The roof-garden season was opened on Saturday night last with a boom. Of course the weather might have been a little warmer, but the entertainments were so good that nobody seemed to mind the chilliness, and they sat and sipped their refreshments and chatted and applauded the performers the same as they do during the doggiest of dog days.

The garden on Proctor's Pleasure Palace roof was shown to the public for the first time. It has been very prettily fitted up with a stage, seats, chairs and tables, and a profusion of potted plants, which give the genuine "garden" effect. Numerous electric lights illuminated the gay scene and all went as merry as the proverbial marriage bell. The bill included Bettina Girard, who made her vaudeville debut with considerable success. Others on the programme were Eleanor Falk, Gertrude Reynolds, Albini, Joe Flynn and many others.

The American Roof-Garden has been altered considerably since last season. The improvements will add considerably to the comfort of the patrons. Maggie Cline and James Thornton shared the honors and most of the others received generous applause. The bill included Anna Suits, Campbell and Beard, Trota, Mlle. Dulce Durant, H. C. Lynum, the Voyeres, Sanford Sisters, Thomas Flynn, Louis Granet, and Yonana and Wistona.

There was an immense crowd at the Casino Roof-Garden. This resort has also undergone a transformation since last Fall, and some improvements which were very much needed have been made. The stage is now in a much better position, and it is possible to see, hear and enjoy what is being done by the performers. John Mason and Marion Manola Mason were the headliners. They did a new sketch called Snap Shots, especially written for the occasion by John J. McNally. The other entertainers, some of whom appeared also at the American, which is under the same management, were Flora Irwin, Dora Wiley, Sanford Sisters, Thomas Flynn, H. C. Lynum, Anna Suits, Mlle. Dulce Durant, Myer Cohen, Louis Granat, and Youna and Wistona.

The Madison Square Roof-garden has undergone a thorough renovation, a number of new boxes have been built, and new electric effects make it prettier than ever. Everything is in ship shape for the season. Press Eldridge repeated the immense success he made here last Summer. Varse and Vaughn, two fine-looking young women, who were very becomingly dressed, sang a number of duets in a way which won them a number of encores. The other entertainers were Lilly Post, Cora Routt, the Four Gardners, Gilmore and Leonard, Davenport Brothers, Louis Fealkowski, Bennetto and Reto, Falke and Semon, Annabelle, and the Claflin Sisters.

Gustave d'Aquim is in charge of the orchestra, as usual.

A CORRECTION FROM JOHN KERNELL.

The following letter explains itself:

PHILADELPHIA, Pa., May 28, 1896.

Dear Mirror

Will you please correct date of my departure? I sail July 15 instead of 13. The ship was to sail the 13th, but I bought the steamer and hired the crew and will sail on the 15th. My turn will not contain any Irish business whatever. I am going to do a monologue with a Philadelphia twang. I will only be a few weeks over, and will return in time to open in September, whether a success or failure. I am simply going over to try and get the Prince of Wales and Lord Dunraven for Weber and Fields' forces. Yours truly,

JOHN KERNELL.

THE ARAGON-MARLO MARRIAGE.

The marriage of Virginia Aragon to Frank Marlo, which was spoken of in last week's MIRROR, took place in St. Andrew's Roman Catholic

Church in Duane Street on Sunday, May 24, at 5.30 P. M. The ceremony was performed by the Rev. D. J. Harrigan. Ben Dunham acted as best man, and his wife was bridesmaid. In the evening a number of friends gathered at the residence of the bride and partook of a dinner, after which the happy couple left for a short wedding tour.

FAMOUS TRAVESTY STARS.

CHARLES J. ROSS AND MABEL FENTON.

An interview with a man like Charles J. Ross is a positive pleasure. A MIRROR man called upon Mr. Ross at Proctor's Pleasure Palace one day last week, and spent a delightful half-hour chatting with him about his work.

"To begin at the beginning," said the comedian, in answer to a question, "I was born in Montreal, Canada. I made my debut on the stage at Miner's Bowery Theatre in New York, in April, 1885. My act consisted of imitations and topical songs. Shortly afterward I went West, and played with success in many of the Western towns and cities. In Deadwood, Dakota, I met my wife, who was a member of a traveling company. It was love at first sight, and inside of four days we were married. The know-it-alls predicted that our union would last about one month, but it is needless to say their predictions did not come true. We celebrate the tenth anniversary of our marriage on the 8th of June, and can both look back upon ten very happy years."

"I suppose you have been acting together ever since?" said THE MIRROR man.

"Yes, with the exception of one season I spent with the Passing Show, when my wife took a complete rest. We began our career together as travesty artists in the West, appearing in a hastily-constructed burlesque on The Lady of Lyons. We next introduced our Virginius travesty, which was very successful. While in San Francisco I played a tramp in a sketch which was a sort of travesty on M'liss, and I believe this was the first introduction of the tramp to the variety stage.

"When did you make your first Eastern appearance as a team?"

"In 1889 at the Howard Athenæum, Boston. Our friends out West were kind enough to warn us that our performance would not suit the taste of a Boston audience, but we found the audiences at the Hub and here in New York even more appreciative than those in the West, and we spent several months playing dates at the vaudeville houses in the East, always meeting with the kindest receptions.

"In 1890 we joined Herrman's Trans-Atlantics and traveled one season with them. Since then we have played with Gus Williams in April Fool, George W. Monroe in My Aunt Bridget, and with Donnelly and Girard in The Rainmakers. I have also, as I said, played the leading part in The Passing Show.

"What are your plans for next season?"

"We shall devote ourselves to vaudeville exclusively. We will have a repertoire of six travesties, and can spend from one to six weeks in each house we visit, with a weekly change of bill. We have become very weary of traveling about the country, enduring the discomforts of one-night stands, with their abominable hotels, wretched theatres with foul, disease breeding dressing-rooms, and the thousand and one inconveniences inseparable from life on the road."

"What do you think of the vaudeville business as it is conducted to-day?"

"It is in a more flourishing condition than ever before. Ever since I have been in the profession I have contended that good, clean, clever acts will always please better than the coarse, vulgar turns with their slapjacks and smut. I am glad to see that managers are waking up to this fact, and that improvements are being made all along the line. I was delighted at the entrance into vaudeville of John Mason and Marion Manola, the Drews, and others who have helped to make the vaudeville patrons appreciate good high comedy work without any of the knockabout business which has always been associated with the variety branch of the profession."

"Who writes your sketches for you?" asked THE MIRROR man.

"We write them ourselves," said Mr. Ross. "I first write out a rough draft of the travesty, then my wife writes in her part, then we go over it again and again together, until we have the thing finished to our satisfaction. I want to say that I got my first idea of our present line of work from watching the sketches of Charles and Ella Jerome, who were exceptionally clever burlesquers. I determined to do travesty, but made up my mind to follow an entirely different line from that of the Jeromes.

"Is your new travesty on The Heart of Maryland a success?"

"Yes, and one of the biggest of our career. Some people find fault with it because it is too nearly like the original; that there are not enough gags in it, and so on. That is exactly as I want it. People have been asking me for years why I don't go in for serious work, why I don't try the legitimate drama, and so on, so I thought I would try a little of it in this piece. The long speech I deliver is given exactly as it is in the play. When I read it over I thought it was too fine to spoil, and so give it as Belasco wrote it. By the way, I am greatly indebted to Mr. Belasco and Mr. Bleiman for their assistance in helping me to get up this sketch. They even loaned me some of the original costumes used during the run of the piece at the Herald Square. I intended doing nothing but this piece during my engagement with Mr. Proctor, but, on looking over my contract, I found that I had agreed to make a change of bill weekly, and that is why I have revived Cleopatra. We will do Any Part of Maryland next week at the Twenty third Street house."

"Have you any intention of doing the legitimate?"

"No; I consider the work I am doing now is as artistic and dignified as any I could do in any branch of the profession, and while there is a demand for it I shall continue to do it. Like most people I keep my eye on the main point, and the fact that I can command such a large salary is a sufficient inducement to keep me in the vaudevilles.

The colored call boy interrupted at this point with the information that it was time for Mr. Ross to go on, and so ended an interview with one of the most intelligent, courteous gentlemen in the profession.

THE HOPKINS CIRCUIT.

An interesting and rather gratifying announcement comes out of the West in the advertisement published in another part of this week's MIRROR of the Hopkins Circuit of continuous houses of Chicago and St. Louis. With all sorts of gloomy stories from all over the country, the success and prosperity of the combination vaudeville and dramatic continuous show introduced in the West at the old Pope's Theatre in St. Louis, by Colonel Hopkins, has been something phenomenal. The success was instantaneous, and of such proportions that Pope's Theatre was razed from the ground to make room for a magnificent theatre and office building, to be known as the New Century Building. This was to have been under Colonel Hopkins' management, but a satisfactory arrangement was made by which it passed into the hands of Hayman and Davis, and now the beautiful and complete Grand Opera House will be used by Colonel Hopkins as the St. Louis home for his big and successful attractions. When Manager Hopkins entered the Chicago amusement field and leased the old People's Theatre, a year ago last February, wise people laughed at the idea of his making anything like a success of that house. However, the form of entertainment provided met with instantaneous favor, and the theatre started off with one of the most wonderful records known to American amusements. This record has not since been disturbed, and it soon became apparent that another house was needed. This led to an invasion of another section of the city, and the Standard Theatre, one of the most complete on the West Side, was leased for a term of years. Last Spring the old Park Theatre, adjoining the South Side house, was absorbed, and will be opened on Sunday, June 7, as a magnificent entrance and rustic garden annex to the main establishment. With all this record, and the advantages offered by long acquaintance and experience, and most agreeable relations with managers of other cities, Colonel Hopkins is enabled to provide long engagements for his attractions.

GEORGE THATCHER'S BENEFIT.

A large audience assembled at the Herald Square Theatre on Sunday evening last. The occasion was a testimonial benefit tendered to George Thatcher, the minstrel, by his army of friends. Among the entertainers were Chauncey Olcott, Donnelly and Girard, Robert Gaylor, Willis Sweatnam, Weber and Fields, Katherine B. Hoyt, and Andrew Mack, who introduced his new song, "My Little Lizzie." Mr. Thatcher appeared at the conclusion of the performance, and returned thanks in a few well-chosen words.

DONNELLY AND GIRARD IN VAUDEVILLE

Donnelly and Girard, who have been starring for the past eight seasons in Natural Gas and The Rainmakers, have been engaged by Koster and Bial for their music hall, where they are features of the bill. Their sketch is on the same lines as those in which they have been seen for several years past.

VAUDEVILLE JOTTINGS.

Tim Murphy will introduce his new specialty next week at Keith's Union Square.

Effie Carleton, author of "Rock-a-bye-Baby," has written a song which will no doubt soon become popular. It is called "A Cloud With a Silver Lining."

Felix and Cain have met with great success in Chicago. They played Hopkins' and the Lyceum and were re-engaged for both. They will return East in a few weeks.

The attaches of Keith's Union Square Theatre are resplendent in their new Summer uniforms. The officers wear dark blue coats, trimmed with black braid, buttoned close to the chin, and white duck trousers, and yachting caps. The ushers have very becoming suits of light brown cloth. There are sixty-five men and boys on the uniformed force of this model theatre, and the expense of providing them with suits is quite considerable. Unlike cable car and municipal employes, the men do not have to pay for their uniforms; they are provided by Mr. Keith.

Fregoli is preparing a little comedlet a in which he will impersonate several prominent Americans, including Oscar Hammerstein.

This is the last week of the Eidoloscope at Hammerstein's Olympia.

R. E. Graham and Jennie Satterlee will shortly make a tour of the Keith Circuit, playing The Old, Old Story.

The portico in front of Keith's Union Square Theatre has been beautified by the addition of over four hundred potted plants, which give the entrance a very inviting appearance.

The elevators in Olympia are now in running order, and the patrons of the upper parts of the house can reach their seats in comfort.

Barney McDonough is playing the vaudeville houses in Chicago and other Western cities.

The following persons will go on tour in a company organized by Frost and Fanshawe: Mabel Frost, Flora Frost, Baby Dawn, A. L. Fanshawe, Frank Ferris, Robert Harris, Harry Gorman, Fred Ellsworth, and Charles Cline.

Oscar Hammerstein has decided to confine his advertising to the newspapers hereafter, with the exception of a few bills to be displayed on prominent stands on Broadway.

Leslie's Dog Circus is playing this week in New Haven, Conn.

An interesting article on soubrettes, by Frank Jay, appeared in a recent issue of the New York Sunday *News*.

Keith continues to gather in the stars. Pete Baker and Jennie Yeamans are in the bill at the Union Square this week, and next week George Monroe and Tim Murphy will head the bill. Gus Williams will follow.

The Five Cee-Meers, European aerial gymnasts, sailed from Liverpool on the *Germanic* last week. They will make their initial bow to an American audience on June 8 at Proctor's Pleasure Palace.

The regular season of the Court Street Theatre in Buffalo closed on May 23. The Summer season opened last evening. Shea's Music Hall will also remain open all Summer.

Gus Pixley closed his engagement at the London Canterbury on May 22, and has returned to New York.

Lydia Barry, the clever daughter of William Barry, has gone into vaudeville. She appeared at Hopkins' Theatre in Chicago last week and made a pronounced hit. She feels especially grateful to John Hopkins for affording her an opportunity to enter the vaudevilles under his kindly auspices.

Harry Earl, the vaudeville correspondent of THE MIRROR in Chicago, has written the New York Dramatic Mirror Waltz, which has been published by the Chicago Music Company. It has been played by the orchestra of the Chicago Academy of Music, which is under the able direction of Charles Fischer, with great success. The music is catchy, and it will undoubtedly attain a wide popularity everywhere that people are fond of tripping the light fantastic toe.

The engagement of Vesta Tilley for Hammerstein's Olympia next season, was made through an arrangement with Tony Pastor.

Eugene Stratton, one of London's prime favorites, will be seen at Koster and Bial's next season.

The American Trio went on for a trial performance at the Oxford, London, a short time ago, and made a pronounced hit.

Koster and Bial have donated a handsome silver cup to be given as a prize at the music hall sports to be held in London shortly.

Harry Morris' Twentieth Century Maids finished a successful season of forty weeks at Rochester, N. Y., on May 30. The audience cheered and joined with the company and orchestra in "Auld Lang Syne." The principal members of the company have been re-engaged for next season, when an elaborate burlesque of Madame Sans Gêne will be produced, with Nettie De Coursey as Madame Sau Jane Kidder, and Harry Morris as Napoleon. A new burletta, called "The Girl Bachelors' Ball," will also be a feature. The time is all booked solid in week stands only for forty weeks. A. H. Woodhull will continue as manager.

Frank La Mondue, an American performer, who has been abroad for a number of years, has been engaged for Al. G. Field's Minstrels and Utopia. Mr. La Mondue's specialty consists of comedy work on a high wire, in which he is assisted by two supers dressed as a cockney swell and a nursemaid. His last American engagement was with George Thatcher's Minstrels.

Hadley and Hart, musical experts, made a big hit with their bright specialty at the Théâtre Française, Montreal, last week. They are appearing at the Empire Theatre, Atlantic City, N. J., this week.

The roof garden of the Olympia will hold about 3,000 people. Work on it is being pushed night and day.

Fatima, the Turkish dancer, is at the Star Theatre, Brooklyn, this week. She is also (according to the bills) at twelve different places in the West End of Coney Island.

Al. G. Field will spend the month of June in New New York, looking after the interests of his companies.

Sherman and Randolph have organized a company which they call "The 20th Century Champion Lady Bicycle Riders and World's Greatest Wheelmen." The attraction ought to be profitable, owing to wheeling craze.

W. H. Fox, "Paddewhiskie," made his London debut last week at the Palace.

Ike Rose, business manager of Gus Hill's attractions, will sail for London on June 9. While abroad he will book several novelties for Mr. Hill's three companies. He will be accompanied by the clever youngc omedians, Tiddlewinks and Johnny Duggan, who will try to repeat their American successes at the leading music halls in London.

The Nichol Sisters have been especially engaged for the Ida Fuller Vaudevilles.

Ida Fuller opened last night at the Summer Park, Terre Haute, Ind. Her success was instantaneous and her work was compared most favorably with that of her sister, La Loie. Miss Fuller will head her own company next season, and Manager King has arranged a programme that includes some of the very best performers on the vaudeville stage.

Pearl Andrews, who is announced as in the bill at Tony Pastor's this week, yesterday retired from that theatre, declining to agree with the manager as to the hours of her appearance.

FOREIGN NOTES.

Dan Leno's biography is being written by Frank Rogers. The book will be called, "Leno's Larks," and will be illustrated by the comedian himself.

Ben Nathan came very near being seriously injured the other day. He was in a hansom which collided with another vehicle and upset. He was badly shaken up, but met with no serious injury.

A benefit is being arranged in London for Kate Vaughan. The Prince of Wales is one of the patrons.

VAUDEVILLE. VAUDEVILLE.

HOPKINS CIRCUIT OF CONTINUOUS HOUSES

DEVOTED TO DRAMA AND VAUDEVILLE. CHICAGO AND ST. LOUIS.

HOPKINS THEATRE
(Formerly Grand Opera House)
ST. LOUIS, MO.
Largest Handsomest and Most Complete House in the West. Seating Capacity. 2,000. Opens Early in August.

HOPKINS SOUTH SIDE
(Formerly Peoples')
CHICAGO, ILL.
Open the Year 'Round—Largest Building in the World—Playing the Style of Entertainment—Recently Absorbed the Old Park Theatre and Transformed it into the Most Elegant Theatre Entrance and Annex in America.

HOPKINS WEST SIDE
(Formerly Standard)
CHICAGO, ILL.
Devoted Exclusively to Dramatic Productions—One of the Handsomest and Most Complete Theatres in the West.
OPENS EARLY IN SEPTEMBER.

WANTED—AT ALL TIMES—The BEST Vaudeville Artists in the Profession. Also, Dramatic Artists and Plays. We are booking for a number of theatres outside of Chicago, and in better position than ever to offer long engagements to artists. * * * Those already under engagement MUST send billing and photos in compliance with contract or consider their dates CANCELED.

TRI-STATE AMUSEMENT CO. (Inc.), Proprietors.
JOHN D. HOPKINS, - - Sole Manager.

THE BLACK PATTI
(SISSIERETTA JONES)
Just from her European triumphs, is available for a limited number of concert engagements, alone or with her Grand Concert Co.
The Largest Drawing Card in the Country
MARY A. RODMAN, Mgr,
WHO MUST SIGN ALL CONTRACTS.
FOR TERMS AND OPEN DATES, ADDRESS
Care Low's Exchange, 949 Broadway, or THE MIRROR. New York City.

PEARL ANDREWS
DIALECT MUSIC.
The Queen of Hearts.
Metropolitan Opera House. Address MIRROR.

EDGAR FOREMAN AND JULIA WEST
306 E. 15th ST., NEW YORK CITY.

THE VASSAR QUARTETTE
—INTRODUCING—
BLANCHE CHAPMAN, CORA MACY, JOSIE INTROPIDI AND JAS. A. STURGES
In their laughable and musical sketch A QUIET VACATION.
Address VAUDEVILLE AGENTS.

JUST TELL THEM THAT YOU SAW US. WHO? WHY
NELSE HADLEY & HART NAE
KEITH'S, BIJOU, PHILA., PA., May 18 THE SAME OLD STORY HIT AFTER HIT THÉATRE FRANÇAIS, MONTREAL. THE HIT OF THE SHOW AND WE DON'T BAR OUT THE DRAMA
This week Empire Theatre, Atlantic City N. J.
Allen's Grand Opera House, Washington, D. C., June 15 and 22. AT LIBERTY June 29 and later dates
Also Combination for 1896-'97. Managers, if you want something in the musical line that is great.
Address as care MIRROR.

ALFREDO ANNETTA ZELNA
SIGNOR and MADAME
BORELLI
PHOTOGRAPHS
For fine and artistic theatrical pictures
DON'T FAIL to visit
FEINBERG'S NEW STUDIO
16 West 14th Street, New York.

THE FEATURE.
DAN'L CRIMMINS AND ROSA CORE
"Novelty Coming Through the Rye"
Allen's Opera House, Washington, June 1st (two weeks), June 18th open.
DAN CRIMMINS, 69 Lexington Ave., N. Y. City.

Miss Vaughan is in ill health, and intends making an ocean voyage.

Louise Beaudet is one of the top liners at the Palace, London.

Bessie Bellwood made her reappearance in London last week at the Middlesex.

"Show Me The Girl With The Golden Hair" is a song now being used by Chummie La Mara.

A new ballet called "El Dorado," with very remarkable electrical effects was recently produced successfully at the Canterbury in London.

Fannie Leslie is singing "She Always Dressed In Black."

Binns and Binns are in London.

Vesta Tilley was tendered a reception by the Cyclists' Club at Newcastle, England, a short time ago.

The directors of the London Palace have declared a dividend for the first time since the house opened in 1891.

The operation of telling jokes is called in England "cracking wheezes."

Yvette Guilbert has been obliged to hurry home from London to Paris on account of the illness of her mother.

The Schaffers introduced their new act last week in London in which they juggle five ponies and donkeys.

The Elliotts, who have been in America for fifteen years, have returned to London, where they appear nightly in two halls.

Arthur Roberts is singing a new song called "Another Fellow," by the authors of "She Wanted Something to Play With."

A European performer carries around a box of cigarettes, on each of which is printed a list of his vacant dates. He gives the cigarettes to managers and agents.

The Japanese craze has struck London. Marie Lloyd now dresses in an Oriental costume and sings a song called "The Geisha Girl."

Vesta Tilley will appear shortly at two of the syndicate halls in London. It is a long time since she has been seen in London, as the financial inducements for provincial engagements have been more than tempting

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville, out-door amusements, and bicycling in particular, will be the most popular style of pastime in Chicago this Summer, and the almost general closing of the other theatres should have a tendency to make the coming season a prosperous one. There are two or three Summer projects in view, but it is almost a sure thing the festive bicycle and lighter entertainment, with a cold bottle at the Masonic Temple Roof-Garden, will be the winners of the Summer season. The business for the past week at Hopkins' South-Side Theatre was most satisfactory, and with the opening of the new entrance and Palm Garden (an innovation Colonel Hopkins will shortly introduce), this theatre will be a most delightful place to spend a leisure hour. The co. which appeared was made up of strong specialists, who were received with decided favor; George Fuller Golden is a comedian of the entertaining kind, and he has no reason to complain of the reception accorded his monologue. He has been the feature of the Irwin Brothers co. all season, but did not appear with that co. when it was here at the Lyceum on account of illness; consequently this was his first appearance here in a single turn. He was formerly seen, however, in conjunction with Mr. Quigg, his old partner. Lydia Barry, daughter of the well-known comedian, William Barry, was also on the programme. She is a talented vocalist. Caron and Herbert appeared in their excellent acrobatic specialty. The sisters Gough, and Stella completed the variety bill. The Private Secretary was nicely produced by Ralph Stuart, Marie De Campi, and other members of the Hopkins co.

Masonic Temple Roof Garden: Another fine list of acts was presented, proving that George H. Fair is an adept in selecting what the patrons of his sky theatre want. Although the weather has not been altogether in favor of this brilliant place, yet the business has been good and the audiences have been made up of the elite of Chicago. The future looks encouraging for the management. The co. was entirely new, there being no hold-overs. That ever-jovial burnt-cork dealer in real witticisms and songs of the ticking order, Billy Van, headed the roster and merited the applause tendered him; the County Fair Quartette sang harmoniously; Dixon Brothers, musical clowns, were funny in their odd musical act; Sisters Beaumont, duettists, gave satisfaction; De Bessel, clay modeler; the clever Deforrests; Kittie Nelson and Leonzo finished out the stage performance, while Charles Quinn and his splendid orchestra gave the usual musical programme in the finished way for which they are justly famous.

Chicago Opera House: Jay Rial, the genial business manager of this house, tells me the business is uniformly large; packed houses at every performance; the continuous plan seems to be a great go with the firm of Kohl, Middleton and Castle, and it is understood the same policy will also be pursued at the new Olympic when it is completed. John Burke and Grace Forrest, after a season in The Doctor, which has been moderately successful on the road, reappeared in vaudeville and made a hit. The Vanis Sisters, with their revolving trapeze, also received a very hearty encore. The balance of the co. included Williams and Walker, Sennon and Monti, Behan and Dakin, Venetian Serenaders, Clever Carroll, Mack and O'Day, Lynch and Jewell, Zazelle and Vernon, John Drew, Boyle and Graham, Sheffer and Blakely, and the well-known German comedian, Dan Mason.

Imperial Music Hall: The prime favorites, the Washburne Sisters, were the bright particular stars, and it is doubtful if there are two more shapely singers and comediennes now on the vaudeville stage. Their specialty always pleases, and in the burlesque, Romanesque Foibles, Gus Bruno and others were immense. Imogene Comer, Mamie Devallion, Andy Amann, Gus and Chris Bruno, Josephine Le Coy, Truly Shattuck, the three Mowarts, Emily Edwards, and the Appleton Brothers were the other entertainers. Business Manager J. B. Henry is keeping things moving in good shape about this house, and Mr. Cort is fortunate in having such an efficient representative.

Oxford Theatre: A great show was on the boards of this inviting resort. Ida Siddons and other burlesquers appeared in a rather bright burletta entitled Tophee-Toophar, and the others who assisted were: Delaur and Debrimont, Harry Howard's intelligent ponies, the Stewart Sisters, and others of more or less merit.

Sam T. Jack's Opera House: Owing to the hit Orange Blossoms has made, Manager Jack has deferred closing until further notice. This rather sensational feature seems to be quite a winner, and the business has been good. There was also a long list of specialties given by a coterie of variety people, and the usual burlesque closed the programme.

Orpheus Music Hall: Another excellent bill was given to splendid business. Madame Yucca, the female Sandow, succeeded in lifting everything from a horse to a piano. Georgie Emory sang a number of good songs. Worth and Marshall, in a well arranged sketch, were pleasing, and Jeanette Burns, Chester and Hastings, Raymond and Clark, Bowling and Brogan, and the "Coke Walkers," were well received.

Grace Hunter, a very accomplished dancer, is arranging a new dance with light effects that possesses considerable originality and is beautiful in detail.

HARRY EARL.

PROVIDENCE, R. I.—At the Westminster Theatre May 25-30 the Henry Burlesque co. played to good business. The programme opened with a Twentieth Century Minstrel Show, which brought the entire co. to the front. In the olio were Whitten and Proctor, Hall and Bell, Mitchell and Love, O'Brien and Buckley, and Preston and Reno. A burlesque on An Artist's Model closed the show. The regular season closed 30.

Stage Manager William H. Munroe, of the Westminster, is to have a benefit in the Theatre June 1, at which a number of volunteers will appear.

Dave Fullmer, head usher and manager of the programme at The Westminster, was tendered a benefit 22. The Rentz-Santley co. was the attraction and a large audience applauded the various numbers on the programme. A few days ago Mr. Fellmer had $85 stolen from his desk in his office and this little testimonial will put him on his feet again.

H. C. RIPLEY.

JERSEY CITY, N. J.—The last week of the season at the Bon Ton Theatre commenced May 23 to fair attendance. The bill offered is a good one, and consists of Smith and Campbell, the rapid fire conversationalists, with a lot of hot stuff; Jack and Rosa Burke, in an educational exhibition of female athletics; Lew Randall, a wonderful acrobatic dancer; Daly and Devere, in their old act; Harry Foy, a clever singer, dancer and tumbler; Lacy and Earle, Irish character comedians; Jane Daly, a good serio-comic; Farrell and Taylor, musical comedians, who do an act that is new and good; Leona Lewis, balladist; Saville and Stewart, sketch, introducing good dancing; Frank Morton, an artistic harmonica player; Sabra Lonsdale, dancer; Frye and Allen, in a good singing act. The next season at this house will commence Aug. 31.

WALTER C. SMITH.

LOWELL, MASS.—Savoy Theatre (Nelson A. Morkill, manager): Business week of May 18 was excellent. The attractions were C. W. Littlefield, Gracey and Burnett, Dixon and Lang, the Donovans, Conway and Leland, Harland and Rollinson, the Fielding Children. This closes the season here. Business since Mr. Morkill undertook the management has steadily increased. Mr. Morkill is busily engaged in preparing to open Lakeview Theatre, of which he has assumed control. He will continue the same style of entertainment as at the Savoy. He will open May 30.

PHILADELPHIA, PA.—The two vaudeville theatres open in this city have reaped a rich harvest in the way of business, the attractions presented deserving it.

Edison's Vitascope is a great feature at the Bijou, and will remain here indefinitely, with a weekly change of popular views. In addition, a monster bill of novelties, the new attractions, McIntyre and Heath, who were prevented by illness from appearing last week; Eckert and Berg, singing sketch artists; Maurice Drew and Lizzie May Ulmer in their comedy, Jack Rose; Romalo Brothers, acrobats; Tony Williams and Gilberti Learock; Goehringer and Hubbard, banjo artists and musical specialties; four Moras; Daly and Devere; Grant and Norton; Celeste, wire equilibrist; Gray and Conway, the "Dutch Dugans"; Mapes and Bolton; O'Brien, Jennings and O'Brien in specialty act, and the Tally Ho Trio. Resident Manager P. F. Nash remains in town all Summer looking after the interests of the Bijou, as business is equally as good now as at any part of the season.

Ed F. Rush's White Crook co. is at the Lyceum for week, being its first engagement here this season, presenting a large co., with specialty acts and handsomely mounted burlesque, with prospects of large business.

S. FERNBERGER.

ST. PAUL, MINN.—At the Bodega Concert Pavilion week of May 24-30 the regular co. presented a good programme and an attractive olio, opening with the grand Turkish first part, Said Pasha and His Beautiful Wives, to good houses. Entertainers: Gertie Hayes, Helen Ward, Hattie Newman, Clara De Forrest, Sigfried, Frank De Cameo, Mabel Carew, Frank Mullen.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Harry Morris' much advertised Twentieth Century Girls appeared before a packed house 25. At the close of the performance 25 the entire aggregation was placed under arrest by the order of the District Attorney and they were all marched to Police Headquarters, followed by a motley rabble, Manager Cook certified as bondsman for their appearance when called for and they were allowed to depart. The management "cut" the entertainment 27, and it was permitted, but the real "live" parts being obliterated the attraction lost its strength. The sooner such organizations as this are squelched, the better it will be for the legitimate vaudeville enterprises.

Wonderland Theatre (F. G. Scott, manager): This house closed its season 25 by tendering Manager Scott a benefit performance. Christopher and Valentine, musical team; the Zarros, ledgerdemain artists; Ivy Moss, singer and dancer; Moore and Strahley, comedians and musicians; Byron Spann, eccentric comedian; O'Connell Brothers, acrobats, and Harry Story, presented a bill that was relished by the large attendance.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): All the old favorites and some of the new faces made a bill that drew well during the week of May 25. Among the artists were, Wood and Shepard, Carr and Jordan, Charlotte Parry, and Watson and Duprey.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): This house is still open and the business is good, although not as great as it has been. The bill week May 25-30 included Gilmore and Boshell, Joe Goertz, Bryant and Claver, Gordon and Lick, Maude Raymond, Walter Leon, Wills and Collins, and the Dare Brothers.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Sidney (Miss)
Armstrong, Viola
Anderson, Mary
Arnold, Navinie
Alphabet, Madge
Alliston, Annie
Ashley, May
Alter, Lottie
Athelston, Edith
Bancroft, Viola
Brandon, Dorothy
Beaudet, Rose
Burroughs, Marie
Bell, Caroline
Bertram, Helen
Burt, Mae
Burbank, Juno (Miss)
Brandon, Florence
Bock, Marie
Byron, Henrietta
Butler, Eva
Barry, Eleanor
Black Belle
Brennan Emma
Bennett Laura
Bryton Georgia
Brown, Willa M.
Carle, Alice
Cameron, Ruth
Christie, Jennie
Carr, Sara A.
Canfield, Mrs. Eugene
Cleveland, Jennie
Clarke, Adele
Crane, Charlotte
Comstock, Namette
Challenger, Bessie
Collins, Mrs. Fred
Campbell, Mrs. Frank G.
Collins, Louise R.
Campbell, Fanchon
Coleman, Clara
Clark Kittie
Crawford, Alice
Chamberlin, Jean (Miss)
Culbertson, May
Cleves, Lillian
Collis, Florence
Crater, Allene
Clayton, Josy
Crosby, Viola W.
Crouch, Rosa
Carter, Dorothy
Chaffee, Virginia
Dailey, Anna
D'Arville, Camille
DeVere, Mrs. Geo.
Delanch, Mrs. C. H.
Doiri, Mme. T.
Delmar, Jennie
Davidson, Pauline
Daymer, Clara
Danircourt, Beatrice
Du Roy, Louise
Douglas, May
Elton, Lillie
Endress, Alice
Ecker, Kittie
Elliott, Maxine
Everett, Mrs. Florence
Fenton, Grace M.
Fox, Alice G.
Farrington, Adele
Friedholdt, Mrs. S. E.
Forsythe, Emma
Gonzalez, Fanny
Grand, Sarah
Gale, Grace
Gerony, Marion
Guise, Mrs. Florence
Grubb, Lillian
Grimm, Mrs. J. E.
Gorman, Frankie
Germaine, Katherine
Harned, Virginia
Hanson, Mrs. A. D.
Humphrey, Ola
Howard, Adele L.
Hudson, Eliza
Hale, Luzane
Hill, Maud
Hemingway, Louise
Helene, Lizzie
Hamilton, Miss
Harndin, Harriet
Hotton, Ella S.
Hubbard, Rose
Hanlon, Toma
Harrington, Nettie
Hunt, Ela
Irish, Annie
Ingham, Nannie
Irving, Ethel
Issing, Louise
Irwin, Miss
Jackson, Tiny
Juck, Emma
Jarbeau, Verona
King, Jessie
Kopp, Norma
Karroee, Dot
Kirkwood, Josie
Kiernan, Anna S.
Knott, Lydia
Knight, Mary
Lester, Georgie
Linyard, Catherine
Le Vere, Mary
Larkin, Leita L.
Larsen, Gussie
Lamkin, Grace
Lyons, Ella
Lodge, Mrs. J. J.
Lambrecht, Mrs.
Lowden, Nelly
Learock, Gilberti
Livingstone, Belle
Lawery, May
Lawrence, Mildred
Mortimer, Estelia
Moore, Clara
Mortimer, Mrs. Annie
Miller, Emily
Mawson, Jean
Marion, Florence
Martinot, Sadie
Mayo, Leslie
Maitland, Pauline
McCann, Geraldine
Merli, Madaline
Moore, Lottie
Mollison, Ethel K.
Millard, Laura
Mackay, Andrew (Mrs.)
Mills, Margaret
Norwood, Louise R.
Norcross, Ethel
Osborne, Fannie
Osterle, Katie
Ogden, Mrs. W. R.
Pope, Edith
Pomeroy, Iola
Palmer, Inda
"Patrice"
Porter, Myrtle
Perry, Irene
Percy, Marion
Prentice, Mrs. Alf.
Patterson, May
Poole, Jennie
Prentice, Mrs. A.
Ritchie, Adele
Reynolds, Gertrude
Redpath, Ollie
Rigl, Emily
Roland, Katharine
Richmond, Adah
Reid, Annette
Russell, Amelia G.
Ringsted, Fannie
Radcliffe, Minnie
Rober, Katherine
Rosenbery, E. B.
Rice, Louise
Robson, Mrs. A.
Randolphe, Gertrude
Reynolds, Nonia
Royle, Mrs. S. F.
Shannon, Effie
Singer, Marion
Seldman, Mrs. Theresa
Snyder, Lenore
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DATES AHEAD.

(Received too late for classification.)

FLORA STANFORD: Galeton, Pa., June 1-6.

GONZALEZ' COMIC OPERA (Frank V. French, mgr.): Duluth, Minn., June 8-Aug. 19.

HARPER-DIETRICK: Benton, Ky., June 1-6.

HAMILTON PLAYERS: Winooski, Vt., June 2, 3; Keysville, N. Y., 4-6, Waterbury, Vt., 8-10, St. Johnsburg, 11-13.

JOHN GRIFFITH (Direction Church and St. John): Salida, Col., June 2, Victor 3, Pueblo 5, Colorado Springs 6, Denver 8-13.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

LESLIE'S DOG CIRCUS: New Haven, Ct., June 1-6, Brooklyn, N. Y., 8-15.

MATTIE VICKERS (Fred Coward, mgr.): Kewanee, Wis., June 2, Sturgeon Bay 3, Prestigo 4, Marinette 5, Manistique, Mich., 6, Sault Ste Marie 8, Marquette 9, Calumet 11, Houghton 12, Baraga 13.

RUBY LA FAYETTE: Lampasas, Tex., June 1—indefinite.

SUMMERS' COMEDY PLAYERS (George H. Summers, mgr.): Adams, N. Y., June 1-6, Clayton, 8-13.

THE MOSSES (Fred Moss, mgr.): Delhi, N. Y., June 3, Freeland, Pa., 5, Slatington 6.

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Miss Stuart exemplified her capability for both strong and emotional acting. The spectators were alike aroused to enthusiasm by her bravery and to tears by her tenderness and pathos.—*Washington Times.*

Miss Stuart's work in this scene [court martial] challenges admiration. Her passion is of the deep, intense kind, which makes little display, but is as strong as life itself.—*Savannah News.*

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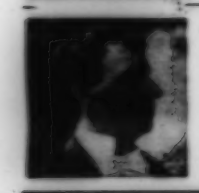

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